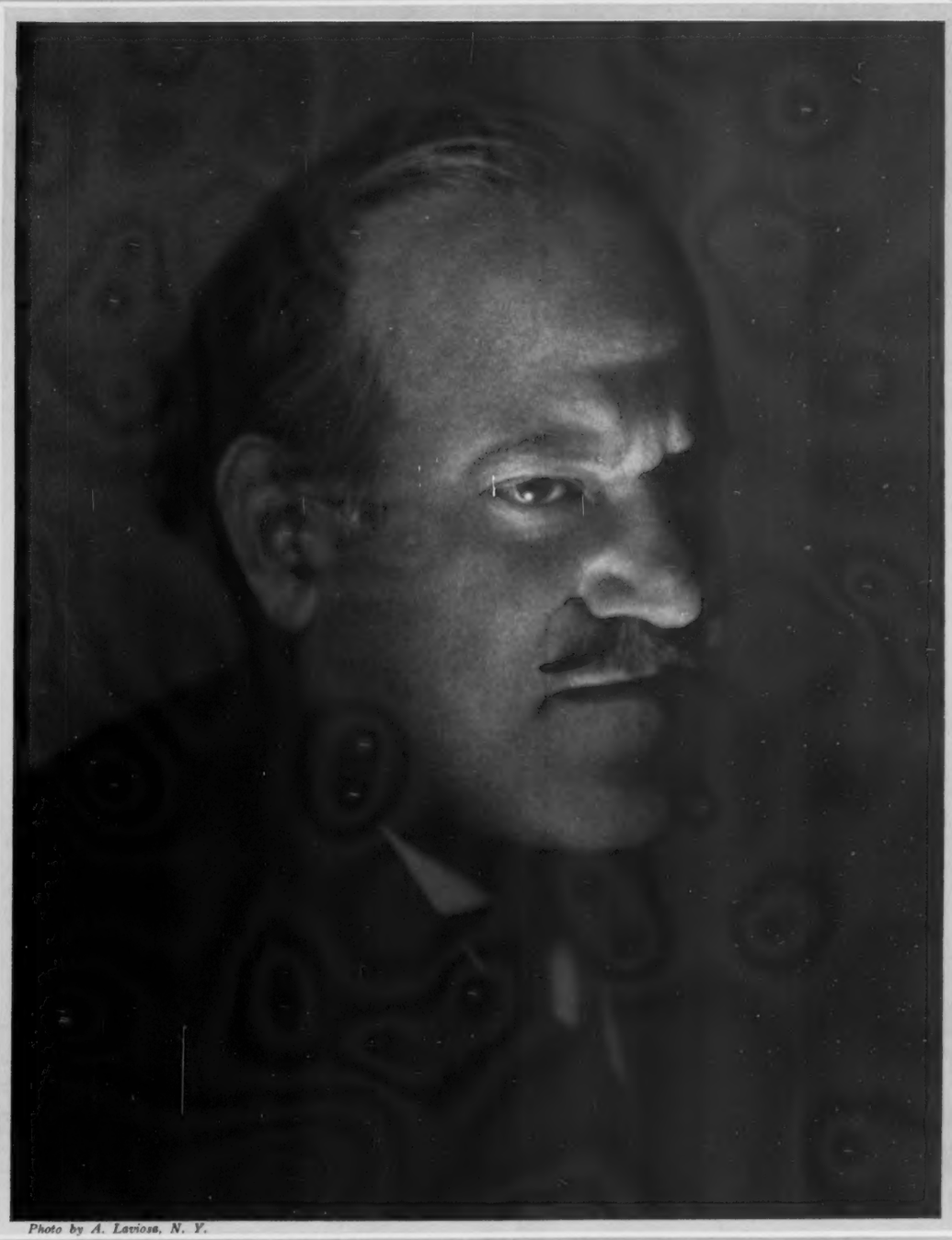
SEPTEMBER 15, 1939

Europe's Musical "Blackout"

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC



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Artists Marooned Abroad Rush For Transportation to U. S. A. As Expanded Season Looms Here

Music's "Blackout" in Central Europe Spurs New Activity In This Country—Foreign Tours Cancelled—Few Bookings Affected Here, Managements Report—Musical Courier Makes Survey—Incoming Ships Bring Many Musicians

Europe's music has been virtually silenced since the outbreak of war on September 3, with musicians in France, England, Germany and Poland called to the colors, with scores of artists scheduled to appear in this country temporarily marooned abroad awaiting transportation here.

Based on their experience in the World War, managers and other observers are predicting vastly expanded musical activities throughout the United States and Canada for the season now opening.

Due to the fact that the European season was almost over early this month, relatively few artists and Americans are stranded in Europe, as in 1914.

Musical Courier's survey of the situation in Europe, with the collaboration of staff members in Europe and in this country, discloses the following highlights:

Only a handful of artists will be forced to curtail engagements on this side of the Atlantic.

With few exceptions, artists abroad at the outbreak immediately cabled their managers here that they were leaving for the United States to fulfill engagements as scheduled. The European season had concluded while in South America and Australia few activities remained.

More American artists will probably be heard this year than formerly and some musicians declared the American musician would "come into his own" as a result of the war.

Some foreign artists are subject to call; however, it is still a question if they will be assigned to military duty.

(*Continued on page 5*)

Metropolitan Will Carry Out Schedule

Edward Johnson Expects Most Contracts to Be Fulfilled Despite Conditions Abroad

"The Metropolitan Opera season will go through as projected last Spring despite the outbreak of the European war," said Edward Johnson, general manager, in an exclusive interview with the Musical Courier.

"If we find any of our artists unable to fulfill their contracts, and personally I doubt this will happen," Mr. Johnson continued, "there are many important and experienced American artists available who, we feel, are fully competent to step in and take their places.

"As a matter of fact, last season we found only three members of the company travelling on German passports. We have a large percentage now of American artists and those who are not

(*Continued on page 26*)

IN PATH OF INVASION. Photo by Gdynia America Line

The Opera House in Warsaw.

Chicago Sees No Change in Plans Because of the European Situation

By RENÉ DEVRIES

CHICAGO.—There will be no vital changes, it is anticipated, in the personnels of the opera, orchestra or schools of Chicago at this time owing to the outbreak of the European war.

The Chicago City Opera Company has announced the artists and repertoire for its 1939 season of seven weeks at the Civic Opera House, beginning October 28. Of the foreign artists in the company, Elen Dosia is a Greek, married to a French artist, Andrè Burdino, who might be called to serve in the army and may not be able to come. Jan Kiepura is a Pole, so is George Czaplicki, who is now in America. The others are mostly Italians who have taken out naturalization papers and should have no difficulties in reaching Chicago in time for rehearsals, scheduled for the middle of October.

The operatic committee of the Chicago City Opera Company has announced that Jason F. Whitney, president of the organization, at the request of the committee, has accepted full responsibility for the work of the late Paul Longone in completing all details pertaining to the grand opera season. The committee

(*Continued on page 18*)

(Left) WAR COUNCIL

Edward Johnson, general manager (right), and Earle Lewis, assistant manager, of the Metropolitan Opera Association, confer on plans for the season.

(Right) GRACE MOORE,

soprano, and her husband, Valentine Parera, among the Americans arriving on the S.S. Manhattan September 8. Miss Moore said that she would like to return to France, "as a driver of an ambulance."

Photo by Cosmo-Sileo Co.

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San Francisco Opera Assured Singers' Sailings Are "Definite"

New Symphony Business Head and Recital Managers Are Optimistic on Coming Season—Fair Engages Orchestra

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Serious disturbance of schedules for the new music season, because of war conditions in Europe, is highly unlikely, according to local information.

Gaetano Merola was worried for a time about the Italian singers engaged for the San Francisco Opera Company season, scheduled to open October 13. The local Italian consulate, however, assured me that, at least up to the moment, no restrictions on the movements of Italians citizens were contemplated, and Merola was informed by the Italian lines that their ships would sail as planned. Artists involved are Mafalda Favero, Ebe Stignani, Maria Caniglia, Giovanni Martinelli, Salvatore Baccaloni, Allessandro Ziliani, and Carlo Tagliabue. Kirsten Flagstad is sailing from Oslo September 26, according to Mr. Merola, and Lauritz Melchior is expected to leave Denmark at about the same time. Gennaro Papi and Tito Schipa will sail from Rio de Janeiro on September 20. Other principal singers for the season, Pons, Tibbett, Bonelli, Lawrence, Huehn, Meisle, Michael Bartlett and Nino Martini, are all in this country—or will be.

Symphonic Plans

Howard Skinner, new manager of the San Francisco Symphony Orchestra, said he expected Pierre Monteux to return from his summer home at Les Baux, France, at the earliest opportunity. The conductor of the San Francisco Symphony had previously received assurances that, because of his previous war record (he served in the front line trenches from 1914 to 1918) he would be permitted to leave France, in case of war, Skinner stated. To date no word has been received regarding possible detention of any of the soloists engaged for the Symphony season, scheduled to start December 8.

Soloists are Igor Stravinsky, now a French citizen, Sergei Rachmaninoff, Jascha Heifetz, Jussi Bjoerling, Alec Templeton, Carlos Chavez, Walter Gieseking, and the Coolidge Quartet. The Art Commission's series of Symphony concerts will include Josef Hofmann and John Charles Thomas among its guest artists, as well as the Monte Carlo Russian Ballet.

Other Recital Series

The only artists on the Opera Company's recital series likely to be detained by war are the Polish tenor, Jan Kiepura, and the British two-piano team of Bartlett and Robertson. Other artists engaged for this series are Kirsten Flagstad, Fritz Kreisler, La Argentinita, Artur Rubinstein, Helen Jepson, Nelson Eddy, Yehudi Menuhin, Lawrence Tibbett, Lina Pagliughi, Marian Anderson, the Jooss Ballet and Jose Iturbi.

A few substitutions and cancellations are likely but any major changes are improbable. It is still far too early however, to predict whether or not, regardless of the vicissitudes of the individual artist, music will experience a "bear" or "bull" market in the coming winter. The exposition so far has not suffered, although one small foreign pavilion, that of the Malay state of Johore, has closed.

Fair Engages San Francisco Symphony

August was very quiet, musically speaking, but September marks one of the great surprises of the year. After everyone had given up hope that there would be any significant music at the

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Musical Courier's European Representatives Report

Irving Schwerké, chief of the European staff of the Musical Courier, with headquarters in Paris, cables the New York office that he has taken up temporary residence at Sparleihkasse, Speiz, Switzerland, because of the evacuation of civilians from Paris. Mr. Schwerké had been spending his vacation in Switzerland.

Hugh Liversidge, London correspondent of the Musical Courier, also was ordered out of that city as part of the evacuation and has cabled the New York office that his temporary headquarters are at Harlow Manor, Harrowgate.

As far as possible, Musical Courier's European staff will continue to function.

Los Angeles Sees Few Changes in Its Seasonal Schedules

L. E. Behymer Reports That His Concert Series Will Undergo Few Alterations By the War

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The Behymer series in Los Angeles, which includes the majority of visiting artists, will be little, if at all affected by the war situation, according to impresario L. E. Behymer. The majority of the artists in the events scheduled are already in this country, namely: Lawrence Tibbett, Yehudi Menuhin, Helen Jepson, Marian Anderson, John Charles Thomas, Jose Iturbi, Donald Dickson, Raya Garbousova, Josef Hofmann, and the San Carlo Opera.

Jan Kiepura is reported now in Warsaw and the probability is that he will remain in Poland. The Jooss Ballet was reported in England. Robert Virovai, violinist, is in the United States. Also under Behymer local management is Esther Jonsson, pianist, presumably in Europe. If Kiepura is not available, Mr. Behymer says he may substitute Tito Schipa, now on his way here from South America, or Nelson Eddy, or Nino Martini.

Bartlett and Robertson, duo-pianists, were recently reported in Scotland and are expected to fulfill their engagement here. Argentinita has been appearing in South America. Sol Hurok is expected to return shortly, from Paris bringing with him Artur Rubinstein and the Ballet Russe, the latter now in London.

Bidu Sayao is reported on her way here from Rio de Janeiro. Lina Pagliughi is in Italy, as are Maria Caniglia, Ebe Stignani and Mafalda Favero. The last three are to appear with the visiting San Francisco Opera, November 7-11, and are expected to arrive without difficulty. Kirsten Flagstad is expected to return.

Yehudi Menuhin cancelled his European engagements on September 4, including two concerts in London already reported sold out.

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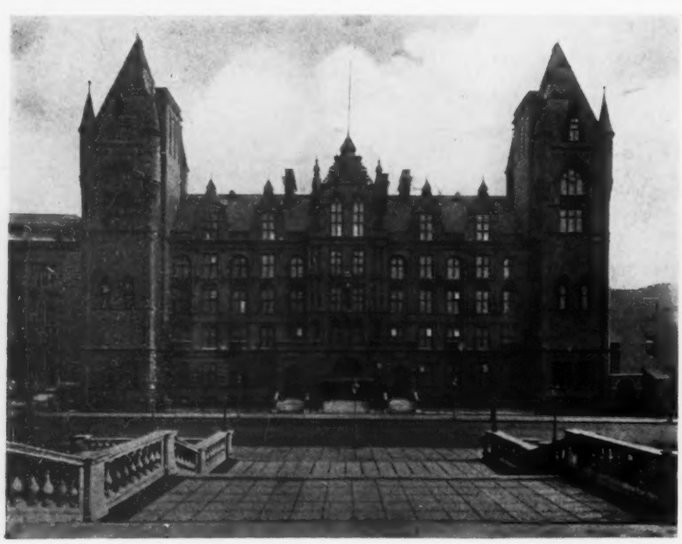

MUSICAL LANDMARKS IN WAR ZONE.

Above, the Paris Opéra; left, the London Royal College of Music; right, the Berlin State Opera. (See story on Page 6.)

Europe's Music in Throes of Wartime Crisis

(Continued from page 3)

Photo by Wide World
PADEREWSKI

Managers recalled that in the World War, a great number of artists served their countries in other capacities. The case of Fritz Kreisler, now a French citizen, and Arturo Toscanini were cited as illustrative. It was also pointed out that music was a primary factor in sustaining the morale of the population in the various countries, and although regular activities might be suspended or eliminated, artists would be of great service in this respect.

Polish Musicians Called

According to the Polish Consul in New York, music has been eliminated as artists answered the call to the colors to defend their homeland. It was pointed out that the first call concerned all able men between the ages of eighteen and forty-one and that Poland was giving its thought only to military matters.

Photo © Rembrandt
STOKOWSKI
—Flees Warsaw

Ignace Jan Paderewski, former Polish premier, according to the latest word, was in Switzerland. Because of his health it was believed impossible that he would return to the United States even as a "good-will" ambassador although Polish officials expressed the belief that he would again serve his country probably in some advisory capacity.

Advance of the invaders toward Warsaw eliminated all thoughts that might have been held that concerts and opera would be given there.

From France came word that the government had, like that of England, decided against large gatherings of the people because of the danger of air raids. For this reason concerts and opera were considered unlikely even if artists were available to give them. It was regarded as "perfectly useless" to contemplate any musical occasions in France for the present. The Paris Opera and Opera Comique will not be opened, and men are awaiting call to colors.

Reports from Abroad

The French consul in New York said that entertainment would be left to the women, but that even this was not being considered at the moment.

It was pointed out that during the last World War a musical mission introducing a number of eminent artists and groups, had been sent to the United States headed by Marquise de Polignac. Nothing of this sort was yet contemplated, it was said.

France is concentrating upon war and all men, whether they be artists or artisans, were subject to the call.

In England, it was reported that broadcasting programs might continue at least for a time, but here also it was held that art, at the moment, "was of secondary consideration."

From the British consulate in New York word came that artists, within the military age, would be summoned; although whether they would be placed in the armed forces was problematical. England has ordered all theatres and concert halls closed.

On the other side, in Germany, it was reported that the summer festivals had been completed. No important musical affairs were scheduled, as this is the interim season. The German officials said that music would not be entirely forgotten and they had no word, as did those of Poland, that complete abandonment was contemplated.

Italy, being neutral, officials of that country saw no reason for any material change in plans, although the Perugia Festival, due to open September 21, was cancelled.

Milan, Naples, Rome and other centres, were expected to carry on, with Italian artists being used in the place of those from belligerent countries if the latter found it impossible to come.

America Faces Opportunity

In this country managers saw a vastly expanded American market with musicians who had expected to go abroad concentrating upon programs in the United States and Canada. They were cabling individual artists and, in many instances, had received word that these artists were returning sooner than they had originally contemplated.

NBC Hears from Artists

As indication of these changes in plans, the NBC Artists Service received word from Lauritz Melchior, Metropolitan Opera tenor, that he was planning to return to the United States before the end of September. Mr. Melchior, a Danish citizen, appeared at several festivals during the summer.

George Engles, managing director of NBC Artists Service, told the Musical Courier that Fritz Kreisler, now a French citizen, will arrive tomorrow, September 16, on the SS. Washington. The Conte di Savoia on September 21 will bring Elisabeth Rethberg, soprano and Ezio Pinza, bass, of the Metropolitan and on its next trip on October 9 is expected also to bring Maria Caniglia, another Metropolitan soprano.

Flagstad to Sail from Norway

Kirsten Flagstad has informed Mr. Engles that she had booked passage for later this month on the SS. Bergensfjord, sailing from Norway.

Artur Schnabel, pianist, who spent the summer concertizing in Australia, has returned, via the Pacific Coast. He is now in Chicago.

Majorie Lawrence Leaves Australia

Marjorie Lawrence, another Metropolitan soprano, concertizing in Australia, has already left that country en route to the United States, according to word to NBC.

(Continued on page 17)

Photo Courtesy of Polish State Railroads

CHOPIN'S BIRTH HOUSE,

at Zelarowa Wola, near Warsaw, houses many precious relics of the composer. It lay in the path of the German armies in their drive upon the Polish capital.

Twenty-Five Years Ago Europe Saw Similar Scenes as Fighting Began

WHEN TOSCANINI CONDUCTED AN ARMY BAND

on the Italian front during the World War. The maestro took part in a number of such concerts following his return from activity in the United States in 1915.

On September 2, 1914, the Musical Courier published a dispatch from Arthur M. Abell, its Berlin correspondent, that Germany was paralyzed artistically. The ranks of the artists, Mr. Abell wrote, were "decimated by the call to arms; more than 140 members of the personnel of the Royal Opera and Royal Play House have been called into service and conditions are the same with all German stages."

He informed Musical Courier readers that "Fritz Kreisler has exchanged the bow for the sword and is now at the front"; that "Henri Marteau has been called into the French Army," and that Walther Kirchhoff, later of the Metropolitan, and one of the heroes at Bayreuth that summer "is now at the front on the French border near Metz." Kirchhoff was a leading tenor at the Berlin Royal Opera.

Dr. Karl Muck, according to the Berlin correspondent, was about to volunteer for Austrian service although fifty-two years old.

Writing from London, a correspondent of the Musical Courier forecast tellingly that "the war in Europe will have a very disastrous effect on all musical enterprises" on that side of the Atlantic.

"In Germany and Austria there will be no one to handle the stage and scenery," he wrote. "Thousands of singers will be without engagements; instrumental soloists are in the same dilemma.

"Heinrich Hensel, great Wagner tenor who was to open the season in Hamburg, was in Belgium. . . . Where Hensel is at present no one knows. Godowsky and his family were at Middlekerke, a small Belgian town, intending to remain all summer. It became dangerous for him to stay there as he occupies an Austrian government position, being head of the Meisterschule at Vienna. . . . The Bayreuth festival closed suddenly and the Salzburg Festival did not open. . . . John McCormack . . . was about to leave for Salzburg when he received a wire from Lilli Lehmann which simply said: 'Do not come.' . . . Our American managers Haensel and Jones, Loudon Charlton, M. H. Hanson and C. A. Ellis must be doing some worrying just now. . . . As I am writing this, reports reach me that two of Ysaye's sons have been killed. . . . Ysaye has three sons in the army. . . . Many of our American musicians are here trying to find accommodations for sailing to the United States. . . . All of the proposed festivals have been cancelled. . . . Altogether the European musical season of 1914-15 seems hopeless."

American managers in signed statements to the Musical Courier expressed in August, 1914, the same optimism for a "boom" season as they have just issued. Their predictions were fully realized; the "boom" in music created a new era in music in this country.

Before the Cataclysm Engulfed Europe

SCENE FROM THE MAGIC FLUTE as staged at the Munich Festival. The musical direction was under Clemens Krauss, the staging by Rudolf Hartmann, and the scenic designs by Ludwig Sievert. This festival was interrupted by the war's outbreak.

Photo by Hanns Holdt, Munich

Europe's Opera Houses Dark as War Begins

Famous Music Institutions in Four Countries Are Affected By the Outbreak of Hostilities—Festivals End Hastily

A number of Europe's most famed opera houses and concert halls were dark last week, as this issue of the Musical Courier went to press. Britain and France, it was reported, had suspended all public musical events and Poland is too sorely pressed to give time to them; only Germany maintains the intention, according to report, to keep some theatres and concert halls open.

There will doubtless be some sort of musical programs for the fighting forces and civilians behind the fronts to aid in keeping up morale, but the new factor of incessant air raid dangers precludes the gathering of large numbers of persons in vulnerable buildings. In time Europe may have to devise underground, bomb-proof auditoriums for these events, if the war continues long.

The calling up of millions of men to war in four countries, and the mobilization of the civilian population in defense measures, also brought paralysis to the educational work in the leading conservatories and music schools.

British Musical Centres Affected

At present all of Britain's theatres and halls are dark. London's three principal orchestras, the BBC, the Royal Philharmonic and the London Symphony have large numbers of their players called to the service. Such depletion of manpower will make necessary the use of younger substitutes if and when these schedules are reestablished; also for the Hallé Orchestra of Manchester, the Scottish Orchestra, and many smaller organizations.

The visits of touring opera companies, such as the Covent Garden Syndicate forces and the Carl Rosa, the work of the Old Vic (Sadler's Wells Theatre) in London, the concert series at the Royal Albert Hall and the vast number of recitals and choral concerts given in other halls of the metropolis and elsewhere throughout the United Kingdom, will be suspended. "Celebrity Tours" will for the moment probably be a thing of the past.

Such notable schools as the Royal College of Music, the Royal Academy of Music and the Guildhall School in London will have to continue with depleted staffs and with smaller student bodies. In one stroke, the extensive choral activities of the British countries will be reduced to such patriotic manifestations as cheer a nation in wartime.

Not only the United Kingdom, but the other dominions which have entered the war — Australia, New Zealand, South Africa and others—will be subject to similar restrictions in their music. The extensive development of tours in these countries by artists of international reputation will probably also be interrupted.

Situation in France

With Paris darkened nightly and the scream of air-raid warnings constantly expected, the French musical life is thoroughly at a standstill. According to latest reports, the Opéra, Opéra-Comique and a myriad of theatres and concert halls are closed.

The seasons of the principal orchestras, such as the Colonne, Lamoureux, Conservatoire, Paris Symphony and others, have not been resumed for the autumn. It could hardly be otherwise; with every eligible Frenchman mobilized, such activities would have to be re-established only slowly and after an interval.

Throughout the nation, the many opera houses and other musical groups in the smaller cities are similarly silent. Noted institutions such as the Paris Conservatoire, Schola Cantorum, and the many other schools of its national conservatory system, will have to reduce their work to a skeleton staff.

Yet, French spirit and valor being what they are, it is certain that the national voice will be heard even during the war in the choral, orchestral and other expressions that so notably aided in keeping morale during the dark period of 1914 to 1918.

Poland's Historic Centers Suffer

In Poland, with the necessities of defense uppermost in every heart, such institutions as the Warsaw Opera and Philharmonic Orchestra have suspended, and the musical schools and other societies likewise.

Cracow, historic city which from the fourteenth century was the seat of the Polish kings, and where concerts have been given in recent years to thousands in the old Wavel Castle courtyard, has been captured by the advancing German armies. This city also has a historic Cathedral, center of Palestrinian music in its purest development; a Conservatory, opera, orchestral and choral bodies, which must now be subject to the new conditions of the invasion. Another city of musical importance is Lemberg (Lwow), which has had an active opera, orchestral, choral and other concert life.

Germany an Enigma

All information being subject to the strictest censorship, what is happening in Germany is not yet fully revealed, so far as the continuance of musical life is concerned. Newspaper reports have featured a statement that theatres were ordered to remain open by the regime, but this will doubtless be subject to revision if there are extensive air raids.

The summer festivals in Bayreuth, Salzburg, Munich and other cities were either concluded or nearly ended when Hitler's invasion of Poland began and war was declared by the British and French on September 3. At any rate the full mobilization must have drawn away great numbers of male musicians from the staffs of opera houses and orchestras in Berlin, Vienna, Munich Dresden, Leipsic and similar musical centers, as well as in the Czech protectorate.

The famous conservatories of the country are in similar case. It will possibly be the policy of the government to keep as many of these institutions in operation on a war footing, however, as the situation warrants, for the use of its own nationals.

Germany's vast number of musical institutions affected by war conditions include the Berlin State Opera, German Opera House, People's Opera, Philharmonic Orchestra, Stern Conservatory, Singakademie and Philharmonic Choruses and other groups; Vienna's State Opera, People's Opera, Philharmonic Orchestra, Konzerthaus - Gesellschafts concerts, Friends of Music Society, and Conservatory; Munich's Opera, Orchestra and Akademie der Tonkunst; the Dresden Opera, Orchestra, historic Kreuzschule and its chorus; the Frankfort Opera, Museum Concerts, and Hoch Conservatory; the Leipsic Gewandhaus Orchestra, Conservatory, and Thomasschule; the Cologne Opera, Orchestra and Conservatory; Hamburg City Theatre and Philharmonic; as well as other groups in hosts of smaller cities and festival centers.

American Welsh Festival Will Continue Despite War

BUFFALO, N. Y.—War and threats of war failed to prevent Welsh people of the United States and Canada from planning their annual *gymanfa ganu* (hymn festival) next year in Toronto. The decision was made at the festival here.

Rebecca Roddy Weds

The marriage of Rebecca Ramsey Barnett Roddy, daughter of Dr. and Mrs. J. Stockton Roddy of Pitman, N. J., to John Metcalf Wingate, took place at the family home on August 25.

SONGBIRD ALOFT. Between the movies, opera, concerts and radio, Lawrence Tibbett finds little enough time to devote to his greatest love—his New York state farm—and when he does have the opportunity to enjoy a short period of relaxation he uses the fastest means of transportation available. Mr. Tibbett chats with a United Air Lines stewardess, while disembarking after his flight from Hollywood.

N. Y. Philharmonic Season Unaltered

Barbirolli Here to Remain as American Citizen—Tour Before Holidays Arranged

With the arrival on September 5 on the SS. Champlain of John Barbirolli, conductor, plans for the 1939-40 season of the New York Philharmonic-Symphony Society were announced. Mr. Barbirolli in April of last year announced his intention of becoming an American citizen and he plans to make his permanent home in this country. His bride of last July, the former Evelyn Rothwell, British oboist, will shortly join him here.

Opening on October 12 in Carnegie Hall, New York, the Philharmonic season continues until May 5 with a two-week lapse from November 20 to December 3 in order to permit the ensemble to make its first extensive tour since 1928-29 when Willem Mengelberg took the musicians as far West as Indianapolis.

Beginning on November 20 in Scranton, Pa., the orchestra will appear in fourteen cities including Baltimore, Washington, Pittsburgh, Toledo, Kalamazoo, Chicago, Ann Arbor, Columbus, Dayton, Hamilton, Ottawa, Toronto and Utica.

During Mr. Barbirolli's four-week rest in the middle of the season, Georges Enesco, Serge Prokofieff and Albert Stoessel will act as guest conductors. Mr. Enesco, appearing for the fourth consecutive season in this capacity, conducts for two weeks. Prokofieff takes over the baton for the February 22, 23 and 25 concerts. Mr. Stoessel will be in charge during Holy Week.

The twenty-eight weeks in New York include two series of fourteen Thursday night programs; two of fourteen Friday afternoon concerts; two of seven popular Saturday evening lists and two of fourteen Sunday afternoon concerts.

Extensive Solo Roster

Helen Traubel, soprano, will be the first of the numerous assisting soloists to be heard and appears on October 22 in an all Wagner program. Other soloists listed are: the pianists Rosina and Josef Lhevinne; composer-pianist Mario Castelnuovo-Tedesco, making his first visit to America; Myra Hess, Sergi Rachmaninoff, Ernest Hutcheson, Simon Barer, Walter Gieseking, Ania Dorfmann, Vladimir Horowitz, heard in this country for the first time since 1935, Rudolf Serkin, Robert Casadesus, Clifford Curzon and the British duo-pianists Ethel Bartlett and Rae Robertson; the violinists Zino Francescatti, who will be heard for the first time in New York, Fritz Kreisler, Yehudi Menuhin, Erika Morini, Anatol Kaminsky, Mishel Piastro, Robert Virovai, Antonio Brosa and John Corigliano. Other soloists include saxophonist Sigurd Rascher, cellists Emanuel Feuermann and Joseph Schuster.

Among special works planned will be Moby Dick, a dramatic cantata based on Herman Melville's novel, by Bernard Hermann, young New York staff conductor of the Columbia Broadcasting System. It will have its world premiere under Mr. Barbirolli's direction on April 11, 12 and 14. Two of the Holy Week programs (Wednesday afternoon, March 20 and Thursday evening March 21) will be devoted to the St. Matthew Passion of Bach under the baton of Mr. Stoessel and with the New York Oratorio Society as the participating choral group.

Miguel Nicastro in Charge of Caracas Theatre

CHICAGO.—Miguel Nicastro, resident of Chicago, and former conductor of the Colon and Coliseo Opera House of Buenos Aires, has been appointed general manager and artistic director of the Grand Opera Company in Caracas, Venezuela. Mr. Nicastro recently returned from South America to start organizing his opera company and engaged the best singers and musicians available in America. Mr. Nicastro will hold auditions soon in Chicago and other cities in the United States, as he contemplates giving young American artists opportunity to appear in grand opera and will try to establish an interchange of talent in both North and South America. R. D.

Saintes Arena Attracts 20,000

SAINTES, FRANCE.—A performance of L'Arlésienne and Faust (ballet), in the Gallo-Roman arena of Saintes, attracted an audience of more than 20,000 spectators. I. S.

BEFORE WAR CAME

Joseph Szigeti feted in an Hungarian restaurant in Paris after receiving the rosette as an officer of the French Legion of Honor. He opens his annual tour of the United States with an appearance as soloist with the Boston Symphony Orchestra in Ernest Bloch's new violin concerto on January 5 and 6.

A VIEW OF BAYREUTH,
Showing the Festspielhaus, where the festival was concluded just before the international crisis reached its culmination.

Bayreuth Closes with Parsifal, The Ring Cycle and Tristan

Festspielhaus Has New Isolde in Germaine Lubin—De Sabata Conducts Last-Named Work—Parsifal Impresses

(The following dispatch was sent to the Musical Courier by its special correspondent prior to the outbreak of hostilities in Europe. The Bayreuth Festival was concluded on August 24.—EDITORIAL NOTE.)

BAYREUTH.—If Parsifal has become common property to any stage technically able to produce it, it nevertheless still belongs intimately to Bayreuth. It was Richard Wagner's last legacy to the musical world; and just as another great German, Albrecht Dürer, bequeathed his crowning work, The Four Apostles, to his native Nuremberg, so Wagner wished to reserve his Parsifal, in which he saw the culmination of his genius, to Bayreuth to remain intimately connected with the Festspielhaus which was the realization of his struggle and his dreams.

Wagner's wish in this matter has been respected, for nowhere is Parsifal approached with such religious zeal as in Bayreuth. Every year new technical possibilities are taken into account and as much renewing done as is compatible with Wagnerian tradition.

The principal changes in this year's Parsifal and the Ring were again chiefly technical. One dissonance, however, which was distasteful to Wagner himself and should be avoided, is the falling of the curtain during change of scenery between acts. Wagner wished these changes to be effected on the open stage and if this was possible even in his time, there is absolutely no reason why it should not be now followed up, instead of the orchestral interludes continuing before a drawn curtain.

Wagner's Grandson Designs Sets

The fact that Wagner's artist grandson, Wieland Wagner was responsible for this year's Parsifal scenery, interested the audience. Franz Völker sang the title role, Gurnemanz was enacted by Josef von Manowarda, Robert Burg was Klingsor, and Paula Guchner, Kundry. Hans Reinmar of Berlin sang Amfortas for the first time. The conductor was again Franz von Hoesslin.

In the Ring (conductor and stage manager in one—Heinz Tietjen) we had the best luck in the world in hearing Franz Völker as Siegmund and Maria Müller as Sieglinde. Bockelmann's Wotan is too generally known to need comment. Manowarda as Fasolt, Ludwig Hofmann as Hagen, Marta Fuchs as Brünnhilde, are all singers we are familiar with and worship at Bayreuth.

Greater "novelties" appeared in Tristan. The conductor was Victor de Sabata of Rome, whose impassioned interpretation aroused enormous appreciation and interest. Max Lorenz sang Tristan for the second time, while Germaine Lubin of Paris appeared here for the first time as Isolde. Her gifts of physical beauty, voice, diction, and mastery of the German idiom made her Isolde one of the events of the 1939 season. I. v. H.

Houston Orchestra Announces 14 Concerts for 1939-40

HOUSTON, TEX.—Ten subscription concerts and four events for children are planned this season for the Houston Symphony Orchestra, which again will be under the baton of Ernst Hoffman.

Soloists scheduled include Albert Spalding, violinist; Bidu Sayao, Metropolitan Opera soprano; Robert Casadesus, French pianist; and Jacques Abrams, pianist. The orchestra will also tour, going East as far as New Orleans and West to San Angelo.

Mr. Hoffman is expected to continue also the plan he instituted here of giving three concerts of chamber music with a combination of strings and woodwinds in the style of Louis XIV. G. H. D.

"Borrowed Courage" Enabled Pianist To Resume His Interrupted Concerts

Alexander Kelberine Pays Tribute to Influence of His Wife, Jeanne Behrend, Composer-Pianist, As Co-Artist

"Borrowed courage, if I may paraphrase the Broadway play of last season, 'Borrowed Time,' is really what is responsible for my return to the concert field," said Alexander Kelberine, Russian-American pianist, when asked by a Musical Courier interviewer as to why he has suddenly become active again in the concert field after having apparently deserted it.

Prior to his "retirement" in 1931, Mr. Kelberine had toured extensively in this country and in Italy and France. But he insisted that he was really "a lazy fellow" and the "borrowed courage" was that of another American pianist, Jeanne Behrend, now Mrs. Kelberine.

"Whatever measure of success I achieved," he said, "is due to my wife's courage, to her implicit and unfailing faith in me, and to her constant vigilance and insistence on my continued work. I am a lazy fellow and have always taken things easily. Until one day, my wife, better known to the musical world as Jeanne Behrend, struck a bargain with me, according to the terms of which I had to reappear in public in my own recitals, if she herself were to make her debut in New York.

"That was in 1936, and practically everything I have done since has been accomplished on a similar basis. We played twice with Leopold Stokowski and the Philadelphia Orchestra, first presenting the American premiere of the two-piano concerto by Francis Poulenc, then the world premiere of the two-piano concerto by Harl McDonald; as a matter of fact, the latter was written especially for us. Last June RCA-Victor released our recording of the McDonald concerto with Stokowski and the Philadelphians. It was our playing together that brought me back to the concert stage, from which I practically retired in 1931.

"Success was then mostly a matter of chance. First I won the Juilliard Foundation sponsorship for a New York recital, but then my second appearance in New York was hardly impressive. I also played in Boston and in Philadelphia. Through the good graces of an old friend, the distinguished Italian pianist Maria Carreras, I was introduced to Bernardino Molinari, then guest conductor with the New York Philharmonic-Symphony Orchestra. Due to his interest I was invited to Italy, where I toured twice; from there I was invited by Alfred Cortot to Paris, where I also played twice. Upon my return to the States, I again played in New York, after which I decided to quit altogether. I did not think that my abilities were good enough, nor was I able to promote myself financially."

Has Made Many Transcriptions

Asked whether his arrangements and transcriptions of the music of Old Masters have added materially to his recognition, Mr. Kelberine answered: "I suppose so. And again thanks to Jeanne Behrend, who shared with me in making my Bach album for the RCA-Victor. The records were successful, but if you listen carefully to them, you may notice that her rendition is as near perfect as possible, and mine is not much for me to be proud of. As a matter of fact, the very existence of my arrangements and transcriptions is due to my wife, because if not for her they would never have been done."

Mr. Kelberine's arrangements and transcriptions for solo piano and for two pianos are widely popular, and the two-piano arrangements are featured by such teams as Josef and Rosina Lhevinne, and Luboshutz and Nemenoff. They are published by leading publishing houses of both continents. His orchestral arrangements of Bach have been performed by the Syracuse and San Francisco Symphony Orchestras and the Portland Philharmonic, under Andre Polah, Willem Van den Burg, and Paul Lemay.

Mr. Kelberine, who has been a soloist under the batons of such leaders as Stokowski, Molinari, Goossens, Polah and Sevitzky, has recently returned from the West, where he conducted a summer Master Class at the Ellison-White Conservatory in Portland, Oregon, and where he appeared in recitals. His concert activities will begin, under the NBC Artists Service management on January 11 with a second appearance as soloist with the Syracuse, N. Y., Symphonic Orchestra.

JAN SMETERLIN, Polish pianist, at his home in London indulges in his favorite form of relaxation. Smeterlin is said to be one of the finest amateur chefs in Europe.

Photo by Reuben Goldberg, Phila.

ALEXANDER KELBERINE and **JEANNE BEHREND** (Mrs. Kelberine) presenting Harl McDonald's two-piano concerto, written especially for them.

and on January 16 he will be soloist with the Women's Symphony Orchestra in Chicago, making his debut in that city, and he will be heard in recital in New York in Town Hall on January 27. Included in his Town Hall program will be the first New York performance of Jeanne Behrend's Opus 6, From Dawn until Dusk, A Child's Day. This suite for piano was composed in 1934, and won the first Joseph H. Bearns Awarded in 1936. (During that year Mr. Kelberine presented in his Carnegie Hall recital another composition by his wife, Variations on a Theme of Robert Schumann.)

"Jeanne Behrend is, no doubt, one of the most gifted of the younger set of American composers," said Mr. Kelberine, "and although last season she devoted three recitals in New York and three recitals at the Curtis Institute of Music in Philadelphia, where she is a member of the faculty, entirely to the works of American composers, she very modestly omitted this suite of her own. I personally feel that time will prove it to be one of the most important contributions to the literature of the piano in this form since Schumann and Debussy composed their Scenes from Childhood and The Children's Corner. B. K.

Schelling Cancels Concerts in London Before U. S. Return

Before returning to the United States to inaugurate his seventeenth season as conductor of the Young People's Concerts of the New York Philharmonic-Symphony Society, Ernest Schelling was to have led the London Philharmonic in a young people's program and also in a program of American music with himself as soloist, but war conditions in that city necessitated abandonment of the plans.

Photo by Herbert Mitchell

ERNEST SCHELLING

Mr. Schelling was recently married in Switzerland to Peggy Marshall, program annotator for the New York Young People's Concerts. During the summer his life-long vacation home at Celigny on Lake Geneva was burned to the ground, although most of the furniture and art objects were saved.

Mr. Schelling starts the New York series on November 18 in Carnegie Hall. Other concerts are on December 23, January 20, February 17, March 2 and April 13. A second series, in Town Hall, opens on December 11 and continues on January 22 and February 19.

On March 9, 16, 23 and April 6 Mr. Schelling gives a young people's series with the San Francisco Symphony. As pianist and lecturer he will be heard in Amherst, Potsdam, N. Y., and at the Texas State College for Women, Denton, Tex.

Norma Terris in Connecticut Recitals

Well known as actress, dancer and mimic (and starred member of the Showboat cast on stage and screen), Norma Terris now plans a career as concert and opera artist. She made her official debut early this month with two recitals at Lyme, Conn., where she delighted the public and press with operatic numbers from Boheme, Herodiade, and Porgy and Bess, and songs by Tschaikowsky, Charles, Ronald, Ganz, Strauss, Hildach, Speaks, and others.

Miss Terris' final group consisted of rapturously received imitations of Billie Burke, Laurette Taylor, Katherine Hepburn, Helen Hayes and Sophie Tucker.

L. L.

GRAINGER

"Brought to all his interpretations a wealth of tonal color and depth of sentiment" Spokesman Review, Spokane, Wash.

GRAINGER PROVIDES COMPLETE EVENING AT PIANO

by Edwyn E. Pfister

Thanks to Percy Grainger for a thoroughly enjoyable evening! Seldom are great artists so completely unassuming and friendly as this personable pianist whose Thursday night's program delighted a large audience.

In the first place, Grainger's program building meets with instant favor.

CLAMOUR FOR MORE

"The Colonial Song" and "Hunter in his Career"—Grainger versus Grainger—provided a handsome conclusion to the program.

Enthusiastically acclaiming Grainger for his technical certainty, his interpretations and, moreover, for his gracious manner, the assembled patrons clamoured for more and were rewarded with "Juba Dance" by Dett, Brahms "Cradle Song," Grieg's "Wedding Day"—and—"Country Gardens"! As previously stated it was a thoroughly enjoyable evening.

Evening Post, Milwaukee, Wis.

Grainger last night gave several hundred Mining city music lovers a three-fold treat. He presented the Percy Grainger personality which is human; a mastery of interpretation of periods of music from Bach to the more modern types, and a cultural musical explanation in a most charming manner.

In his own composition of the "Lullaby" from "Tribute to Foster," Grainger achieved the epitome of his artistry. Grainger so played the cradle song that he faded from the visual view of the audience into a presence that was truly audible. At the conclusion not a sound broke the intense stillness.

Then the applause roared up like surf on a beach. That was Grainger's greatest moment of acclamation from Butte. He was generous in his encores especially pleasing his audience with "Country Gardens."

Montana Standard, Butte, Mont.

Photo by Morse

One of the largest audiences ever to hear a Reading Symphony concert gave the soloist and orchestra and its conductor one of the most prolonged and spontaneous ovations on the orchestra's records.

Grainger yesterday played Cesar Franck's Symphonic Variations for piano and orchestra, and played it so engagingly and so brilliantly that he was called back for three encores and nearly a dozen bows.

THREE ENCORES

His encores included Brahm's "Cradle Song," the well known "Juba Dance" by Nathaniel Dett, the Canadian Negro composer, and, as might have been expected—and to the infinite delight of the audience—Grainger's own and extremely popular "Country Gardens." To each of his numbers he brought not only consummate musicianship but a fresh approach which made for a highly individualized but none the less highly pleasing interpretation.

Times, Reading, Pa.

GRAINGER GIVEN PRAISE FOR PIANO CONCERT

Evidently Ellison-White Concert Bureau believe in the theory of saving the best for the last, because for their closing concert they selected Percy Grainger, renowned pianist-composer.

Percy Grainger occupies an enviable position, and in Portland in particular, as one of the most beloved pianists and composers. His splendid intellectual attainments are reflected in both his compositions and pianism, which is resplendent with brilliancy, superfine, sparkling technique, poetic interpretation and cultured depth. Saturday night, more firmly than ever, he won the admiration of his audience by an unusually fine performance.

News Telegram, Portland, Oregon.

A FEW 1939-40 DATES AVAILABLE

Management: **ANTONIA MORSE, 9 Cromwell Place, White Plains, N. Y.**

ASCAP Will Stage Free Festival Week

October Program of Events in New York to Include Folk, Art and Popular Music

An all-American Music Festival, under the auspices of the American Society of Composers, Authors and Publishers, will be inaugurated in Carnegie Hall, New York, on October 1 and continue through the entire week, free to the public.

American composers and artists will participate and both the so-called popular and serious scores will be presented as well as folksongs of this country.

Gene Buck, president of ASCAP is in charge of the program.

On the opening night music of Victor Herbert, Jerome Kern and other American composers of light opera will be played by an orchestra conducted by Frank Black and with operetta soloists assisting.

William Grant Still makes his debut as a conductor on October 2 when he leads an all-Negro symphony orchestra in works of his own and by other Negro composers. Harry T. Burleigh, baritone-composer, Clyde Barrie, Ethel Waters and other eminent musicians of this race including Bill Robinson will appear.

The third evening will be devoted to band music, with Dr. Edwin Franko Goldman conducting his ensemble and presenting works by American composers. An effort is being made also to secure a Government band, probably the U. S. Marine organization.

Carrie Jacobs Bond, Charles Wakefield Cadman, W. C. Handy and other native composers will appear on the fourth evening, which will be devoted to folksongs.

Boston Symphony to Play

Dr. Serge Kousevitzky will conduct the Boston Symphony Orchestra on October 5 in a program by Deems Taylor, John Alden Carpenter, Ernest Bloch and Howard Hanson.

The following evening the orchestras of Fred Waring, Benny Goodman, Tommy Dorsey and Paul Whiteman will each give a forty-five minute program featuring the popular composers of the past and present.

Dr. Koussevitzky and the Boston Orchestra return on the final night to present George Gershwin's piano concerto with Abram Chasins as soloist, Louis Gruenberg's violin concerto, probably with Albert Spalding as soloist, and a new work by Roy Harris.

Iturbi Flies to U. S.

Jose Iturbi, pianist-conductor, landed his own plane at Newark, N. J., airport on September 1 after having completed a tour of South America. The return was from Buenos Aires to Hollywood, to Mexico City and southern cities.

MARJORIE LAWRENCE,
soprano of the Metropolitan Opera, "back home on the farm" at Winchelsea, while on her concert tour in Australia.

Baltimore's First Outdoor Orchestra Series Ends with Excellent Patronage

Low-Priced Concerts in Municipal Stadium Guaranteed by $10 Contributions by 200—Guest Leaders Appear

BALTIMORE, MD.—The Stadium Civic Symphony Orchestra, of 75 men drawn from the Baltimore Symphony, closed its first season on September 3. Four Sunday evening concerts were given in the huge Baltimore Municipal Stadium, which housed between 20,000 and 25,000 music lovers of this city during the course of the season. Thomas F. McNulty, president of the corporation which he organized to handle the series, made a short address at the final concert. He called the season a success and announced that the 1940 season would start earlier. Post cards were distributed at the final event asking patrons to indicate whether they desired a continuation of the concerts next year, whether they would be a sponsor, what selections they would like played and any other suggestions they might care to make.

Admission for the first season was 25 cents, but it is understood that more will have to be charged next year when the directing organization will be established on a permanent basis.

Guest Leaders and Soloists Appear

Robert Paul Iula, the permanent conductor of the Stadium Symphony Orchestra, led the opening and closing concerts. The second was conducted by Gustav Strube, first conductor of the local municipal orchestra. At this concert the only rain of the four-week season fell and, as it came after the first half of the program, there was no necessity to refund the money of those present.

Bart Wirtz, first cellist and assistant conductor of the orchestra, was to have been soloist at this concert, but since his appearance was "rained out", he was carried over to the third one, when Wolfgang Martin was the guest conductor. Mr. Martin arrived in this city fairly recently from Vienna, where he was associated with that city's State Opera. His program included a number of "pop" favorites and added Herbert's Pan-Americana as an encore. Mr. Wirtz drew warm applause with his Kol Nidrei and gave the Schubert Ave Maria as an encore.

At the final concert, the soloist spots were turned over to the United German Singers, numbering about 150, under the direction of John Eltermann, stage director of the Stadium Civic Symphony Orchestra. All three of their selections would have benefited greatly from cuts, as this final program ran considerably over the concluding time of the three earlier ones.

The inauguration of the season was made possible by $10 contributions from nearly 200 sponsors, and the fact that nearly all those in charge of the concerts gave their time and services free. It now seems obvious that Baltimore, at last introduced to outdoor summer symphony concerts, likes them and will look forward eagerly to a continuation of them next season.

Elsa Baklor With Municipal Band

The Municipal Band of Baltimore, Robert V. Lansinger, conductor, gave the last of the special concerts at Homewood Stadium on August 17, when a program devoted to the Music of Old Vienna was presented. The soloist was the experienced artist and brilliant soprano of this city, Elsa Baklor, who was born in Vienna and spent a number of her student years in music there. A large part of the success of the program was definitely attributable to her singing. Among her selections were Voices of Spring (Strauss), There Comes a Time from The Great Waltz, Waltz Dream (Straus); Vienna Dreams; Liebe, du Himmel auf Erden from Paganini (Lehar), and Two Hearts in Three-Quarter Time (Stolz).

GUSTAV KLEMM.

D'Andria Will Present Havana Opera Season

Metropolitan and Chicago Singers in Company

Giorgio D'Andria

Under the direction of Giorgio D'Andria, New York impresario, a season of opera will be presented, starting on October 9, at the Teatro Nacional, Havana, Cuba. Members of the Metropolitan and Chicago opera companies will be included in the personnel and the chorus of the former will be augmented by twenty-four singers from the National Opera of Havana. Fifty-four musicians of the Orquesta Sinfonica and the Havana Philharmonic will participate.

Jovita Fuentes, Philippine soprano, makes her Havana debut on October 16 in Madam Butterfly. Others to be heard include Sydney Rayner, Robert Weede, Anne Roselle, Jesus DeGaviria, Joseph Royer, Fidela Campina, Mario Cozzi, Lillian Marchetto, Nino Ruisi, Mario Palermo, Arthur Anderson and Rosemarie Brancato. Giuseppe Bamboschek will conduct.

Following the Havana season the company returns to New York. During November another troupe under Mr. D'Andria will inaugurate a season in San Juan, Porto Rico.

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RADIO HIGHLIGHTS

War News Interrupts Schedules On American Broadcasting Lanes

N. Y. Philharmonic Series to Resume on Sunday Afternoons After Middle of October—Other Musical Plans

Euterpe, folding her robes about her, has had to yield to the onslaughts of Mars as bulletins from all sections of the globe have filled the ether and music has taken on a secondary value on the international front.

And, to bear out the words of the poet, the songs of the peoples, as revealed in their national anthems, took on added significance as inspiration to youth and age alike to fight the battles for national honor.

Meanwhile the radio schedules were literally torn to shreds as programs were cancelled and constantly interrupted until one wondered if music had indeed "perished from this earth."

On the musical front itself, there have been numerous reports concerning an impending struggle between broadcasters and ASCAP and now, when it appeared that American music and musicians might take advantage of a propitious situation, internecine strife may upset this.

Philharmonic Plans Ready

On the brighter side we hear rumblings concerning next month's plans for the annual Philharmonic broadcasts from Carnegie Hall, New York. John Barbirolli, about to become an American citizen and take up permanent residence here, inaugurates the tenth season of these concerts on October 15 and, unless war completely destroys these plans, the weekly Sabbath afternoons are to be filled again with that international language in which all meet on a common ground.

Philharmonic listeners will hear the ensemble this year not only under the Barbirolli and Enesco batons but also directed by a native American, Albert Stoessel, as well as Serge Prokofieff. Ernest Schelling's young people's series on Saturday mornings also will be broadcast and CBS has a personal interest this year, since a cantata by Bernard Herrmann, a staff conductor, is to have its world premiere by this ensemble. Moby Dick will be premiered later in the season.

Nothing has been set forth definitely as yet concerning the Metropolitan Opera broadcasts but, since the opera is preparing to carry on, in all probability the broadcasts on Saturday afternoons will again be part of our weekly fare.

Other Advance Data

Likewise the Toscanini concerts are booked, and NBC learns that the maestro will sail for America on the SS. Washington, September 16.

MBS this year plans a Mozart piano concerto series with Alfred Wallenstein, its musical director, in charge. All thirty concerts are to be presented with Nadia Reisenberg as soloist.

WQXR, retaining its attractive symphonic schedules, returns Eddy Brown and his String Classics, sometimes with soloists among whom this month is Arpad Sandor, pianist. During the month works of four twentieth century composers are being featured.

WNYC, which has been featuring Felice Haubiel's American composer series, started another native series on September 8. This continues through October and stresses folk music of this country.

Among the attractive summer features which soon will conclude was the Radio City Music Hall series. This on September 10 listed John Herrick, young American baritone, as among the assisting soloists.

And so watchful waiting again takes over the radio scene. H. A. S.

Photo by Reuben Lawson

THE KEY TO THE CITY

presented by Mayor James Stewart of Cincinnati to Gladys Swarthout on her arrival there recently for appearances at the Zoo Opera. Attendance for her performances of Mignon and Carmen broke all records locally.

Gladys Swarthout and Frank Glazer Feted in Milwaukee

MILWAUKEE, WIS.—At the Washington Park Temple of Music before a record audience of 53,000 persons, Gladys Swarthout and Frank Glazer appeared as vocal and piano soloists, respectively, on August 23. The Wisconsin Federal Symphony Orchestra, directed by Dr. Sigfrid Prager, furnished the background music.

Miss Swarthout sang two airs from Thomas' opera, Mignon, Connais tu le Pays and the charming Gavotte. Later she offered Printemps qui Commence and Mon Coeur S'ouvre a Ta Voix from Saint-Saëns' Samson and Delilah. The tremendous burst of applause that greeted the conclusion of each song led her to sing four encores: the Habanera from Carmen, Hageman's The Night Has a Thousand Eyes, Old Folks at Home by Stephen Foster, and Malotte's fine setting of the Lord's Prayer.

In the second half of the concert Mr. Glazer, pianist, formerly of Milwaukee, who has appeared with success in the East, played Tchaikovsky's concerto in B flat minor winning enthusiastic applause.

Dr. Prager directed the orchestra in its two numbers, Overture to La Dame Blanche by Boieldieu and Richard Strauss' symphonic poem, Death and Transfiguration.

This concert marked the first anniversary of the Blatz Temple of Music, a gift to the city by Emil Blatz. It was designed to see whether the public approved of the piano as a solo instrument for next year's series of concerts. S. S.

Athens Features Native Concerto

ATHENS.—The symphonic concerts of the Athens Conservatoire, heretofore largely devoted to German programs, made an exception when Petro Petridis was asked to conduct and present his second piano concerto (Mlle. A. Costala was the brilliant soloist). The work is admirably conceived, without eccentricities, and fully merited the warm reception it received. Another novelty was Kodaly's Hungarian Psalm, for orchestra, chorus, and tenor (von Roesler of the Budapest Opera as soloist) capably presented by Ph. Economidés, director of the Conservatoire.

A charming revelation was the seance at which Margarete Carosio, coloratura, was presented with Carlo Vidusso, pianist, at the Italiana Institute of High Culture. Another concert of unusual interest was that by the four-year-old pianist, Réna Kyriakou, who played Schumann's Carnaval and several of her own compositions with technical address and tonal variety. FRANK CHOISY

Detroit Orchestra in Novelties

DETROIT.—The Detroit Federal Symphony, Valter Poole, director, gave two concerts at the Grosse Pointe High School on August 24 and 31. Included in these programs was Symphony No. 1 by Hans Himmer, who was for many years in the Detroit Symphony, and Imagery by Horace Johnson, which received its first Detroit performance. Morris Hochberg, violinist, was soloist in the Mendelssohn concerto. Mr. Poole also had the assistance of the Russian a cappella choir, Peter Donskoy, director. B. S.

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Photo by Lipnitzki, Paris

PARIS

"Mr. Miller conducted the Colonne Orchestra in Beethoven's Seventh Symphony with authority. . . . In Stravisky's Fire Bird Suite he seemed to take pleasure in shining sonorities. . . . But his vigorous rhythms and energetic accents were rigorously disciplined."—*La Liberté*

"Mr. Miller's time beating is graceful. . . . He also displayed a dramatic intensity, sudden changes of nuances and sonorities in Beethoven's Seventh Symphony that thrilled his audience."—*New York Herald-Tribune, Paris Edition.*

BUDAPEST

"The American musician, Charles Miller, conducted the Budapest Symphony Orchestra at the Music Academy. The soloist was Alfredo Casella, celebrated Italian pianist and composer, in his own Scarlattiana Suite. Mr. Miller gave an excellent account of himself in Brahms Second Symphony and Wagner's Siegfried Idyll."—*Pester Lloyd.*

"In the Brahms Second Symphony Mr. Miller displayed brilliant qualities both as to interpretation and conducting technic. . . . He had a genuine success."—*Magyar Memzet*

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Suite 705, 119 West 57th Street,
New York City

Baltimore Finds Little Change In Its Season Caused by War

Peabody, Symphony Orchestra, Bach Club and Other Concert Groups Expect Regular Schedules to Be Maintained

By GUSTAV KLEMM

BALTIMORE, MD.—While it is a bit early to determine just what effect the current war will have upon this city's music, present indications seem to point to no violent disruption of the scheduled order. In a day when there is an ever-increasing use of the American artist in music, our dependence on foreign musicians becomes less and less. As the war develops, it may become necessary in a few cases for some of those now here to return to their native lands, but the possibility is so remote as to be almost negligible.

Peabody Faculty Here

Strangely enough, and for the first time in the last quarter century, not a single member of the faculty at the Peabody Conservatory of Music went abroad. All of them stayed in this country, the majority summering in Maine. Otto Ortmann, director of the conservatory, was on vacation when this survey was made. But according to Miss Virginia Carty, dean, the present war is too new to have exerted any influence on the enrollment, though it may have an effect on the artists scheduled to appear in the famous and venerable Friday Afternoon Recitals. While all the artists have not been selected as yet, there is doubt about the definite appearance of some of them. Among those scheduled are William Primrose, English violist; the Pro Arte String Quartet (believed to be in Belgium now); the Griller Quartet and Gertrude Pitzinger, mezzo-soprano.

Symphony Orchestra Plans

Frederick R. Huber, Municipal Director of Music and manager of the Baltimore Symphony Orchestra, approaches the new season with no qualms caused by the war. With Werner Janssen, American-born conductor of the orchestra (now in California), returning to this city next January for his second season as regular conductor. Mr. Huber announces that the municipal orchestra will continue to introduce new works of all nations, neutral and belligerent alike, since "good music knows no political boundaries." Bookings at the Lyric Theatre, of which Mr. Huber is managing director, are bigger than ever.

William A. Albaugh, veteran concert manager of this city, finds steady interest in the artists he has booked for the coming season. Fortunately, he is bringing four American-born artists—Grace Moore, Donald Dickson, Lucy Monroe and Nelson Eddy.

Bach Club's Schedule

The schedule of the Bach Club for the coming season includes a number of foreign artists, and it is possible that some rearranging or cancellation may be necessary, although this it not definite. Among these are the Kolisch Quartet, the Pasquier Trio and the Belgian Piano String Quartet, the latter group slated to make its American debut at the New York World's Fair, after which it will come to Baltimore. Lillian Powell Bonney, head of the agency bearing her name, announced that Ernst Victor Wolff, celebrated harpsichordist, will be included in the series. She also represents locally the National Symphony Orchestra, whose soloists include Myra Hess (English), Percy Grainger and Marjorie Lawrence (both Australians) and Kirsten Flagstad. The soloists with the Philadelphia Orchestra for its Baltimore appearanes are Kreisler, Menuhin, Eugene List and Artur Rubinstein.

Patriotic Music in Schools

John W. Denues, head of the music department of the public schools of Baltimore, expects the war to have little effect on his activities. As during the last World War, patriotic music will be stressed and, where possible, a greater all-around emphasis will be laid on music as an antidote to the war fumes poisoning the air.

Women's Orchestra Active

Wolfgang Martin, conductor for the first time last year of the Women's String Symphony Orchestra, plans no changes at present in his arrangements for the coming season. As in the past, the soloists will come from the orchestra or from the city's large musical colony. Mr. Martin, who recently came here from Vienna, is expecting his wife and two children to arrive in this country in the near future. They were booked to sail on the day hostilities broke out and are now trying to book passage on a Dutch boat.

George Siemonn, former conductor of the Baltimore Symphony Orchestra, and his wife, Mabel Garrison, American soprano and native of this city, are reported to be trying to engage return passage to this country. Aside from her winters at Smith College, where she is a member of the music faculty, Mrs. Siemonn has been spending all her time, with her husband, at their villa on the Riviera. Whether they will return to this city after their arrival is not known.

Virginia Coy Opens Theory School

The Virginia Coy Theory School has been organized in Steinway Hall to meet the needs of music students whose private teachers find it impracticable to offer them the essential theoretical background.

The School's purpose is to cultivate serviceable musicianship. Through study of the vocabulary, the idioms, and the grammar of the language of music, students are brought to a clear understanding of the works they wish to play on their chosen instruments, sing, or intelligently listen to. The course includes the study of ear-training, analysis, written harmony and instrumental improvisation.

Instruction is offered small children, those in grammar and high school, professional students, teachers who wish to give theoretical training with their instrumental lessons, teachers of general music in the schools, and adult amateurs. Classes are limited to five members. To insure uniformity of understanding and progress within the study groups, it is announced, each student is placed not only according to his previous training but also according to his natural aptitude.

One scholarship is available to "that applicant who, regardless of age or previous training, shows, in an interview with Miss Coy, that he is most apt to achieve success in theoretical study."

Miss Coy has taught at Teachers College, Columbia University, Hunter College, and the Manhattan School of Music; also she has conducted small theory groups at the studios of private teachers.

Photo by Leonard Hyams

JOSEF LHEVINNE, piano virtuoso and teacher, spent part of his vacation brushing up at ping-pong, his favorite sport, which he plays as a southpaw.

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New Award Founded For Native Composer

Carl Fischer, Inc., Announces $1,000 Violin Concerto Prize

With the avowed purpose of "stimulating creation of new works by American composers," Carl Fischer, Inc., music publishers, have announced a $1,000 cash prize, offered "by one of the leading violinists of the world," for a violin concerto with orchestra composed by a native-born American citizen. The competition will close at midnight on April 30, 1940.

The rules state that "the form of the concerto is left to the decision of the composer, but its playing time must be not less than nineteen minutes nor more than twenty-five." Each MS. score submitted must also include a piano reduction and solo violin part. No work is eligible that has been published or publicly performed. Each must be submitted under a pseudonym or motto, with the composer's name in a sealed envelope accompanying it, on an official entry blank.

The exclusive right of public performance of the winning concerto will be reserved until October 1, 1942, to the violinist-donor, whose name is not made public. If at any time before the latter date, the donor performs the work publicly, the composer will receive an additional prize of $500, to be given by RCA-Victor, which agrees to record the concerto. In the case of such a performance, Carl Fischer, Inc., agrees to publish the violin solo part with piano accompaniment within twelve months, and to pay the composer an advance of $100 against the royalties to accrue.

If not published before October 1, 1943, the work shall be released to the composer, subject to all existing rights. Before the $1,000 prize is paid, the composer must execute and deliver the usual royalty agreement with the publishers. The jury will consist of five members—a conductor, a critic, an instrumentalist, and one representative of RCA-Victor and of the publishers. In the event of a tie, the donor will cast the deciding vote.

Scores must be addressed to The Violin Concerto Committee, care of Carl Fischer, Inc., 56 Cooper Square, New York City.

RUGGIERO RICCI AND LOUIS PERSINGER,
his teacher (right) leave the Boat Barn at Rockport, Me.

Omaha Tuesday Club Doubles Concert Subscriptions

OMAHA, NEBR.—The Tuesday Musical Club has announced the following dates for its forthcoming series of five concerts: Igor Gorin, baritone, November 6; Robert Virovai, violinist, November 24; Artur Rubinstein, pianist, January 3; the St. Louis Symphony with Vladimir Golschmann conducting, February 16, and Risé Stevens, Metropolitan Opera mezzo-soprano, on March 12.

The club also announces that twice as many memberships have been sold so far this year as there were at the same time last year. Sixty-seven of these have been sold to out-of-town music lovers.

The club has a record of two or more seasons with complete sell-outs considerably in advance of the first concert.

H. M. R.

Selma Modell Opens School for Piano and Theory

Selma Modell announces the opening on September 30 in Brooklyn, N. Y., of the Modell School of Music for preparatory students of piano and theory. Miss Modell will have classes in three groups: children from five to nine; those from ten to twelve, and others of twelve and over, for the study of rhythmics, theory and history of music as a background for their piano studies.

Miss Modell received her entire piano training since childhood from Grace Hofheimer. She has taken the Public School Music Course at the Institute of Musical Art. Her experience in teaching includes private instruction and classes in the public schools of New York.

Dayton Philharmonic Plans Seventh Series

Two Choral Programs Included Among Offerings Under Katz

DAYTON, O.—The seventh season of the Dayton Philharmonic Orchestra will present seven concerts, under the baton of Paul Katz. Five are to be given in the Victory Theatre and the remaining two, which will be choral programs, in the Masonic Temple.

The Don Cossacks will be heard at the opening concert on October 16. Eugene List, pianist, assists at the second on November 6, and Roman Totenberg, violinist, at the November 27 concert. The Inland Chorus will be heard at the Christmas concert of December 19.

Gladys Swarthout, Metropolitan Opera mezzo-soprano, is the assisting artist on January 29. A purely orchestral program will be presented on Lincoln's Birthday. At the final concert on March 11 Beethoven's Mass will be sung with the Dayton Philharmonic Chorus, directed by William Krebs, assisting.

In addition, a series of free concerts for children will be offered in association with the Board of Education.

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Cleveland Outlines Orchestral Season

22nd Year of Ensemble Will Present Twenty Pairs and Special Musical Events

CLEVELAND.—Dr. Artur Rodzinski opens the twenty-second season of the Cleveland Orchestra and the seventh under his direction in Severance Hall on October 12. Twenty pairs of concerts and six Sunday afternoon programs are contemplated in addition to events for children and young people. In addition four appearances will be made here with the Ballet Russe.

The orchestra also contemplates two tours of Eastern states.

Dr. Rodzinski will conduct seventeen pairs of the symphony concerts. On January 11 and 13 Georges Enesco will conduct. Rudolph Ringwall, associate conductor, will lead two pairs of the regular season's concerts, the Sunday programs and the children's and young people's series.

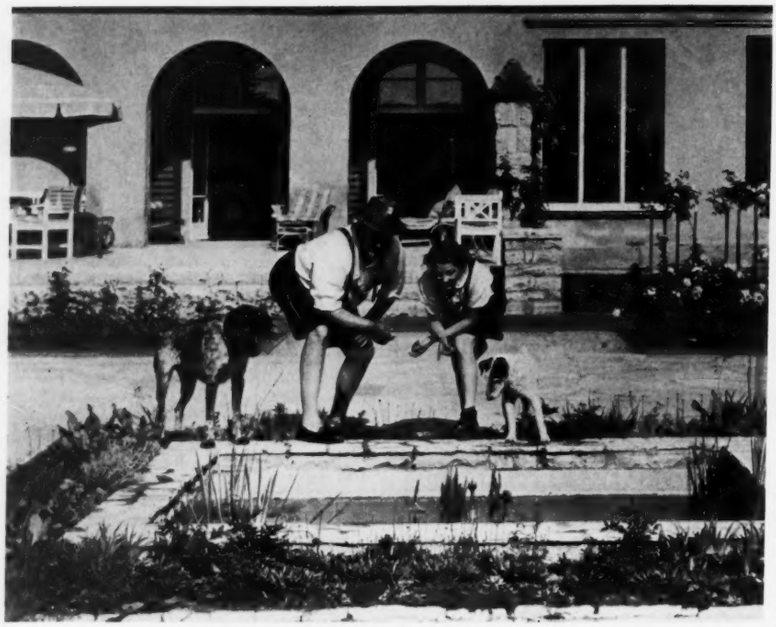
For the first time here, Sergei Rachmaninoff will be heard in his first piano concerto. Josef Hofmann again appears with the orchestra, as do Myra Hess and Artur Rubinstein. Two American pianists living here, Beryl Rubinstein and Arthur Loesser, will play a two-piano concerto with the ensemble.

Jascha Heifetz for the seventh time appears with the orchestra, this time after an interval of two years. Albert Spalding makes his fifth appearance with the orchestra. Emanuel Feuermann, cellist, also is listed among the soloists.

The season will conclude on April 18 and 20 with performances of Berlioz' Damnation of Faust under Dr. Rodzinski's direction. The soloists will be Rosa Tentoni, soprano, Charles Kullmann, tenor and Ezio Pinza, bass. The Cleveland Philharmonic Chorus and the Singers' Club, trained by Boris Goldovsky, chorus master of the orchestra, will participate.

John Carter Active

John Carter, Metropolitan Opera tenor, gave a recital on September 12 at Spring Valley, N. Y., appearing at the Victory Celebration of the First National Bank.



MR. and MRS LAURITZ MELCHIOR

on their estate at Chossewitz where they spent their vacation. The tenor starts his new American season with the San Francisco Opera next month, later rejoining the Metropolitan Opera.

Mozart's Music Delights Listeners At 3rd Annual Festival in Asheville

Marriage of Figaro Sung as Finale of Three Days' Series in North Carolina City—Orchestral, Chamber Works Please

ASHEVILLE, N. C.—For the third time in as many years, Asheville played host at its three-day festival of four concerts devoted to the compositions of Mozart, which closed here on August 30.

As always, the festival was under the musical direction of its founder, Thor Johnson. This year, however, saw the formation of the Mozart Festival Guild, with a hundred charter members chairmaned by Mrs. W. H. Davis, which henceforth will provide for the festival's operation on a permanent basis.

Participating in the concerts were vocal and instrumental soloists, ensembles, and the Festival Orchestra under the direction of Mr. Johnson, with Joseph De Nardo as associate conductor.

The Monday and Tuesday night programs were held at the Vanderbilt Hotel, that of Wednesday afternoon at "Homewood," the music room of Dr. and Mrs. R. H. Carroll. On Wednesday evening The Marriage of Figaro, produced by Clifford Bair and conducted by Thor Johnson, was presented to an audience of more than 1,000 assembled in the auditorium of Lee Edwards High School.

Figaro "Streamlined"

It was a streamlined version of Figaro that delighted this audience and brought the festival to a close. By the use of the vernacular (though in the rather heavy translation of Natalia Macfarren) and the exclusion of all dramatically less important numbers, reducing the show to a two-hour limit, the comic opera aspects of the da Ponte libretto were emphasized. There was the further benefit of clever direction on the part of Producer Bair, and the whole performance progressed with professional smoothness under the coordinating baton of Mr. Johnson.

Among the singers, Kathryn Swain's Countess was outstanding for its nobility and dignity as well as for its vocal beauty. Susanna, in the person of Carolyn Creson, sang fluently and intelligently, and her portrayal was feminine and vivacious. Most ingenious and well conceived was Lillian Stokes' Cherubino—expertly sung, though a trifle small of voice. Of the men, Figaro, played by James Blair, was competently sung and played with tolerable gusto; Clifford Bair made much out of the small parts of Basilio and Curzio.

At Tuesday evening's orchestral concert a deep impression was made by the fine performance of the E flat Sinfonia Concertante by Dorothy Alden, violin, and Edgar Alden, viola, with the orchestra. Though played with due brilliance, the virtuoso qualities of the work were subdued in favor of the subjective passion and veiled melancholy that project this Sinfonia into the 19th century. Perfect ensemble playing between both the soloists and the orchestra, richness and eloquence of tone, deep sincerity of expression, were attributable both to the Aldens and to Mr. Johnson's assisting orchestra. The orchestra had previously opened the program with a performance of the delightful Eine kleine Nachtmusik under Associate Conductor Joseph De Nardo. It concluded with a vigorous playing of the "Prague" Symphony, in which an occasional roughness in the ensemble was offset by the intensity and penetration of Mr. Johnson's performance.

Chamber Music Pleases

Chamber music of many types was heard at the Festival, but most noteworthy was the performance on Monday evening of the C major ("Chromatic") String Quartet. Here, as in the Concertante, Mozart's romanticism is years ahead of his time; at the hands of the Raleigh Quartet his extraordinary wealth of feeling received warm and sensitive, perhaps at times over-delicate, treatment.

Also remarkable, in a more conventional way, was the Horn Quintet (K.407), whose concerto-like solo part was masterfully executed by Joseph White. Other items of special interest were Louise Nelson Pfohl's performance of the C minor Piano Fantasia and that of the novel Adagio for two basset horns (with clarinets substituted) and bassoon.

M. R. T.

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St. Louis Municipal Opera Has Premiere

Slight Box-Office Decrease Reported—Grand Opera Plans

ST. LOUIS.—Victoria and Her Hussar had its American premiere as the final production of the current Municipal Opera season, from August 21 to 27. It was the third London production given its first American performance at St. Louis' summer outdoor theatre. The others were Glamorous Night and Wild Violets, presented in 1936 and 1937.

Paul Abraham, Hungarian composer, has written a delightful musical score. In three acts, the book was written by Alfred Grünwald and Dr. Fritz Lohner-Beda from the Hungarian story of Emerich Foldes. The English book and lyrics were by Harry Graham. The action centers around the romantic ventures of a Hungarian cavalry officer in Siberia, Japan, Russia and Hungary. Helen Gleason, soprano, returned to play the title role. Hope Manning had the important part of the Japanese girl, O Lia San. Lansing Hatfield played the principal male role, that of Captain Stefan Koltay. Other leading parts were filled by Robert Chisholm, Billy Taylor, Doris Patston, Charles Kemper, Al Downing, Frederic Persson, Robert Betts and Arthur Kent.

The production featured Nimura, Japanese dancer, and the *corps de ballet*.

Attendance Statistics

Figures made public after the close of the St. Louis Municipal Opera Season showed a ten per cent decrease in the attendance over that of last season. Uncertain weather and a few of the productions that were below standard are given as the cause. Four performances were cancelled on account of rain. Total attendance for 83 performances was 686,045, this being 78,086 less than last season. Guarantors were not called upon for any part of their subscriptions, as the small deficit was met from a surplus remaining in the treasury.

Attendance for each production, including 1,700 persons who sat in the free seats nightly, was as follows: Rose Marie (10 performances), 83,156; On Your Toes, 63,383; Firefly (six performances), 62,534; Mary, 61,283; Katinka, 58,627; Lost Waltz, 56,313; Queen High, 52,771; Waltz Dream, 51,630; Song Of The Flame (six performances), 51,119; Victoria And Her Hussar (six performances), 49,584; The Bartered Bride, 48,898, and Babette (six performances), 46,747.

Photo by Marcus Blechman

ELIZABETH CRAWFORD, soprano, sang in joint recital with Michael Bartlett, tenor, at Santa Barbara, Calif., on September 8. Miss Crawford will return to New York in early fall to sing in concert.

Preparing Grand Opera Series

Laszlo Halasz, musical director of the St. Louis Grand Opera Association, and Dr. Ernest Lert, general stage director, have arrived and are making preliminary arrangements for the fall season. In a series of try-outs for material, the chorus has been selected and is now in the midst of intensive rehearsals for the opening production of Verdi's Aida on October 14. Dr. Lert is designing sets and conducting stage rehearsals.

The management is seeking a guarantee fund large enough to cover any deficit that might accrue for both the fall and the 1940 spring seasons. Guarantors for the 1939 spring season got back all but eight per cent of the $25,000 they provided. O. C.

Church and Liebling Scores Heard at Athens College

A passacaglia, in manuscript, by Frank M. Church, director of the music department at Athens College, Athens, Ala., was played at the annual concert at the college by Emily Chandler, pianist. Mr. Church, Miss Chandler and Betty McGehee were heard at the college in a program which included George Liebling's Waltz on Black Keys and Emil Liebling's Manuela.

JAMES QUILLIAN, MRS. WILLIAM HUDSON BALL and **JOHN CARTER,** tenor of the Metropolitan Opera Association, in the Rose Garden of the Ball Estate at Muncie, Ind. Mr. Carter recently gave a recital at Winona Lake, Ind., near Muncie. Mr. Quillian was his accompanist.

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Festival to Inaugurate Season in Birmingham

Music Club, Celebrity Series, Orchestra Engage Artists

BIRMINGHAM, ALA.—Birmingham's musical season promises unusual brilliance and fullness.

The Chamber Music Festival, Ottokar Cadek, director, will open the musical season, presenting the Coolidge String Quartet, the Birmingham String Ensemble of 30, the Madrigal Singers, and smaller instrumental groups in a three-day program.

Mrs. Laura Jackson Davids, newly elected president of the Birmingham Music Club, is preparing for the club's opening concert of its Artist Course, when Donald Dickson, baritone of the Metropolitan, will be presented. Other offerings of the club include Marjorie Lawrence, Metropolitan Opera soprano; Robert Virovai, violinist; the Ballet Russe de Monte Carlo; Walter Gieseking, pianist; and the Philadelphia Orchestra.

The Celebrity Series of Song, Mrs. J. W. Luke, manager, will offer Jeanette MacDonald, soprano; the Trapp Family Choir, and Alexander Kipnis, basso, in three concerts.

The Birmingham Civic Symphony Orchestra, Dorsey Whittington, conductor, has arranged a most attractive season of four subscription concerts and two children's matinees, presenting Percy Grainger, pianist, as soloist, at the first event. The orchestra will again offer an appearance as soloist to a young Alabama artist, to be chosen by audition.

Officers of the Birmingham Music Teachers Association who will serve during the ensuing year are: Mrs. George H. Randall, president; Mrs. Emmett Johnson, vice-president; Mrs. C. W. Counts, recording secretary; Dorothy Simpson Rice, corresponding secretary; and Berte Rogers, treasurer.

Mr. and Mrs. Ruben Martinson, Birmingham vocalists, have been summering at Chautauqua, N. Y. Alice Graham enjoyed a stay at the Cincinnati Conservatory of Music. A. G.

LOTTE LEHMANN,

Metropolitan Opera soprano, with her brother, FRITZ LEHMANN, teacher and coach, at Santa Barbara, Calif. Mme. Lehmann's horse is caparisoned with the silver saddle presented to her by music lovers of that state. Her extensive tour this season opens on October 17 in Town Hall, New York.

Mario Barn Theatre Ends Opera Season

Queena Mario Sings Role of Witch—Guest Artists Assist

BETHEL, CONN.—The Mario Barn Theatre, conducted by Queena Mario, former Metropolitan Opera soprano, concluded its season on August 18, when Hänsel and Gretel was sung in English as the first work to be given in its entirety by the organization.

Mme. Mario returned to New York, where she reopens her vocal studios on October 1.

In the final production Jeanne Madden, film and operetta star, proved a thoroughly competent Gretel, modelling her impersonation on that given so many times at the Metropolitan by her teacher, Mme. Mario. Vivian Bauer, mezzo-soprano, of the Lucky Strike radio programs, was a delightful Hänsel. Sonya Swan, light opera soprano, was the mother; Arthur Van Haelst, of the Atlantic City Steel Pier Opera Company, was the father. Mme. Mario fulfilled a wish of many years by singing the role of the Witch, a striking impersonation.

QUEENA MARIO AS THE WITCH

and Vivian Bauer as Hänsel outside the theatre at Buck Hill Falls, Pa.

Joseph Novak, of the Metropolitan, provided comparable scenery which added depth to the small stage. The production marked the current end of the "operatic workshop" of Mme. Mario, since the cancellation of the Silvermine Festival the only serious music this summer in this locality. The women artists were all her own pupils, and the male roles were sung by guest artists. Outstanding performances were given by Dorothy Sarnoff, Vivian Bauer, and Jeanne Madden and, among the newcomers, Maria Marlo and Dorothy Pope proved decidedly promising. Louise D'Angelo, daughter of Louis D'Angelo, bass-baritone of the Metropolitan, who made her debut last season here, sang a capable Volkova in the act of Sadko presented on July 14.

In addition to Mr. D'Angelo, guest artists included George Cehanovsky, of the Metropolitan; Ivan Petroff, San Carlo and Chaliapin Opera companies; Rolf Gerard, Chicago, Berlin and San Carlo companies; Edward Kane, Montreal and other operatic ensembles; Frank Chapman, opera, radio and concert baritone; and J. Carmen Rossi.

Eight performances were given during the nine-week season, four here, two at the Lake Placid Club and two at the Buck Hill Falls Inn. Among musicians who attended were Fortune Gallo, impresario, and Carlo Peroni, musical director of the San Carlo Opera Company; Sidney Phillips, MGM talent scout; Robert Brewster, Metropolitan director; Geraldine Farrar, Gladys Swarthout and others. M. T.

Orchestra Plans Drive

Indianapolis Organizes Campaign —Maier for Conservatory

INDIANAPOLIS, IND.—A number of changes are being made in the personnel of the Indianapolis Symphony for the coming season. A drive to increase the number of ticket sales will be held this month.

Guy Maier has been appointed head of the piano department of the Jordan Conservatory for the coming year during the absence of Harold Triggs, who was recently granted a leave of absence.

The final concert of the Indianapolis Concert Band, under the direction of William Schumacher, was held in Garfield Park last month. Due to lack of funds only four concerts were held this summer, but the events attracted several thousand persons who manifested their pleasure with warm applause.

The Indiana Federal Orchestra, under the direction of Paul Fidlar, ended the series of concerts on the lawn of the Rauh Memorial Library last month. The orchestra provided an excellent grade of music for the concerts, but the attendance was disappointing for the series. H. C. G.

Orange Theatre Productions Thronged

ORANGE, FRANCE.—The annual summer season in the antique Roman Theatre drew crowds of over 9,000 to each presentation. The program was along lines perfectly adapted to the unique setting in which the performances took place—under flawless starry skies. Gluck's Orpheus was given by Louis Arnoux (Orpheus), Germaine Hoerner (Eurydice), Solange Delmas (Ombre Heureuse), Jane Rolland (L'Amour) and Philippe Gaubert (conductor).

Gabriel Boissy's new version of Oedipe (incidental score by Claude Delvincourt), Racine's Phèdre (Germaine Dermoz in title role) and the Bacchanale from Tannhäuser (Paris Opera Ballet) were also given with eminent success. I. S.

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Boston Proceeds Calmly with Plans

Symphony Orchestra Still Has 5 Players Abroad — Most School Faculties Intact

BOSTON.—Just what effect the outbreak of European war will have upon music in Boston is problematical. One leading concert manager expressed belief that the early part of his season will proceed according to schedule, and several conservatories stated that practically all of their faculties are at present in the United States.

There are, however, five members of the Boston Symphony Orchestra in Europe. The identity of these men, their whereabouts and nationalities could not be ascertained at Symphony Hall. It is believed that most of them are French.

Manager Confident

Aaron Richmond, New England NBC representative, said he has received assurances from New York to go ahead with his plans for several concert series.

Anita Davis-Chase was out of town when the Musical Courier representative called her office. It was said, nevertheless, that Mrs. Chase has attempted, thus far unsuccessfully, to contact several of the artists she will present here or in the vicinity of Boston, and who are now in Europe.

School Faculties Intact

Of the New England Conservatory of Music faculty, all but Warren Storey Smith are understood to be in the United States. Mr. Smith, who is also music critic of the Boston Post, sailed with Mrs. Smith in early August to visit Holland, Switzerland and France. They were to have boarded ship for the United States on September 9.

All faculty members of Boston University College of Music are in this country. Dean John Patten Marshall had gone to England earlier in the summer, but returned in August.

Except for such members as may be among the five Boston Symphony men abroad, the Malkin Conservatory teaching staff are at present in the United States. The Boston Conservatory staff has no members in Europe, it was stated.

In the temporary absence of Minna Franziska Holl, director, no word was forthcoming from the Longy School of Music.

Alexander W. Williams, music critic of the Boston Herald and former Boston correspondent for the Musical Courier, sailed for France in the latter part of August. He was to return here this month.

C. W. D.

Photo by Murray Korillan

JOAN RAFFA, coloratura soprano, sang the role of Violetta in La Traviata with the La Favorita Opera Company at the Broadway Theatre, New York, on August 12. Mario Cozzi and Pino Bontempi were also in the cast, and Giuseppe Bamboschek conducted.

Wartime Crisis Grips European Music World

(*Continued from page 5*)

Herbert Janssen, baritone, who made his Metropolitan debut last season, and who is a German citizen, was said by NBC to be on his way to South America for engagements, following which he would come to this country.

Alexander Brailowsky, pianist, sent word to NBC that he has abandoned all plans for European concerts and would remain in South America, where he has been appearing, and later come to this country.

Golschmann Arrives

Columbia Concerts Corporation reported that Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, arrived on the Ile De France. Mr. Golschmann, a French citizen, expected to be permitted to carry on his duties as conductor in this country. John B. Edwards, manager of the orchestra, said final plans for the season were awaiting the conductor.

Also on the Ile de France were Gregor Piatigorsky, cellist, returning from France, and Anna Kaskas, Metropolitan Opera mezzo-soprano, who appeared at festivals abroad.

Arturo Toscanini, according to recent reports to the NBC Artists Service, was still in Switzerland awaiting a French visé. He sails from Bordeaux, September 16, on the S.S. Washington.

Grace Moore, soprano of the Metropolitan, radio and films, arrived in New York on September 8 on the SS. Manhattan, of the United States Line, with her husband Valentine Perera and announced they would return to France to enlist as ambulance drivers with the French Army.

JAN PEERCE, left, and ROBERT WEEDE as they participated in Rigoletto recently for the Cincinnati Opera.

Photo by Reuben Lawsen, Cincinnati

Monteux Reported Missing

In Philadelphia, Mrs. Meyer Davis, wife of the dance orchestra leader, asked the State Department to request a search be made in France for Pierre Monteux, conductor of the San Francisco Symphony and formerly of the Boston and Metropolitan Opera Orchestras. Mrs. Davis said she had received a cable from her daughter, niece of M. Monteux, asking that funds be sent them immediately but she did not believe they were in danger.

Publishers to Meet

In New York, music publishers said they would meet shortly to discuss the effect of the war on their market. No individual action has been taken, it was said, and a joint statement would be issued after the meeting.

Barbirolli Arrives

John Barbirolli, conductor of the New York Philharmonic-Symphony Society, who arrived in New York on September 6 on the SS. Champlain, explained he had left England before war had been declared.

"Although I have taken out my first papers here and expect to become an American citizen," he said, "I am still subject to call by my native England. I have come here, however, to fulfill my contract to conduct this orchestra and I have brought several novelties with me."

Horace Parmelee, secretary of Columbia Concerts Corporation, also arrived as war was declared. Mr. Parmelee said that the "middle course in which some prominent artists of established reputation and popularity in this country" found themselves in the last world-wide conflagration "because of demands of their respective countries upon them" would probably result this time, but this deflection was not felt in this country, and concerts and opera were "carried forward with the same success and variety as in the past."

Parmelee Sees Expansion

"Why should not the same condition obtain?" Mr. Parmelee asked, "But as

(*Continued on page 29*)

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Chicago Plans Active Season

(Continued from page 3)

also announces the appointment of J. Charles Gilbert, in the capacity of assistant manager. Mr. Gilbert, for eight years stage director for the Shuberts and more recently manager of the Civic Opera House and Civic Theatre, will be directly responsible for technical operations in connection with productions to be given during the coming opera season.

The Jewels of the Madonna is to receive its first local performance in a decade this year, with a cast of nearly fifty people, headed by Maria Caniglia. Verdi's Falstaff is to be revived with John Charles Thomas in the title role. It will be sung in English. Berlioz's Damnation of Faust in oratorio form, with the Swedish Choral Club under the direction of Harry T. Carlson, will be given this season. Naomi Cullen Cook, well known Chicago soprano, has been assigned the role of Marguerite for her debut with the company. Jan Kiepura, tenor, and George Czaplicki, baritone, have the leads in the Polish opera Halka.

The personel as announced is as follows:

Sopranos: Rose Bampton, Blanche Bradley, Hilda Burke, Maria Caniglia, Vivian Della Chiesa, Naomi Cullen Cook, Elen Dosia, Kirsten Flagstad, Frances Glickman, Dusolina Giannini, Linda Grob, Virginia Haskins, Betty Heimlich, Louisa Hoe, Helen Jepson, Eleanor MacKinlay, Dorothy Manor, Helen Margolyne, Edith Mason, Grace Moore, Virginia Pemberton, Lily Pons, Janice Porter, Rosa Raisa, Hilde Reggiani, Helen Ryerson, Monna Van.

Mezzos and Contraltos: May Barron, Elizabeth Brown, Maria Claessens, Eleanor LaMance, Margery Mayer, Ada Paggi, Sonia Sharnova, Elsa Soderstam, Gladys Swarthout, Josephine Swinney, Enid Szantho.

Tenors: André Burdino, Giuseppe Cavadore, Francesco Daddi, Jan Kiepura, Clement Laskowsky, Rene Maison, Anthony Marlowe, Giovanni Martinelli, Galliano Masini, Tito Schipa, Ernest McChesney, John Pane-Gasser, Michael Signorelli, Armand Tokatyan.

Baritones and Bassos: Douglas Beattie, Philip Culkin, George Czaplicki, John Dagget Howell, Julius Huehn, Alexander Kulpak, Virgilio Lazzari, Mark Love, John Macdonald, Pompilio Malatesta, Carlo Morelli, Ezio Pinza, Howard Roberts, Reinhold Schmidt, Edward Stack, John Charles Thomas, Robert Weede.

Conductors: Harry T. Carlson, Angelo Canarutto, Louis Hasselmans, Leo Kopp, Edwin McArthur, Roberto Moranzoni, Henry Weber.

Symphony Orchestra Names Soloists

The Chicago Symphony Orchestra has engaged, (subject to change), the following artists as soloists this season:

For the Thursday-Friday Concerts: Robert Casadesus, Myra Hess, Vladimir Horowitz, Egon Petri, Serge Prokofieff, Artur Rubinstein, Rudolf Serkin, Vronsky and Babin, Beveridge Webster, pianists; Georges Enesco, Zino Francescatti, Fritz Kreisler, Yehudi Menuhin, Nathan Milstein, Isaac Stern, John Weicher, violinists; Gregor Piatigorsky, cellist; Agnes Davis, Lilian Knowles, Joseph Laderoute, Mark Love, Rose Pauly, vocalists; Paul Leyssac, narrator; and the composer-conductors Georges Enesco, Serge Prokofieff, and Igor Stravinsky.

For the Tuesday Concerts: Percy Grainger, Guiomar Novaes, Artur Rubinstein, Vronsky and Babin, pianists; Zino Francescatti, Nathan Milstein, Patricia Travers, violinists; and Georges Enesco, Serge Prokofieff, and Igor Stravinsky, composer-conductors.

Recital Courses Scheduled

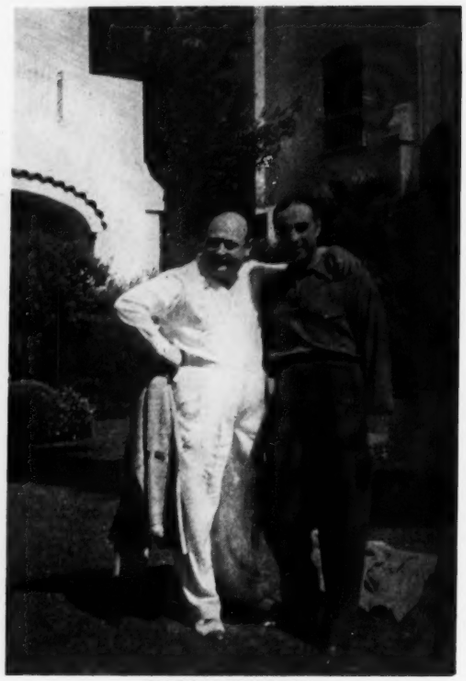
The Northwestern University course, known as History and Enjoyment of Music, will bring to the Auditorium Theatre mostly American organizations and soloists, with the lone exception of General Platoff's Don Cossack Choir, which is scheduled to appear here on February 4. Therefore, no cancellations are expected owing to the international situation.

Harry Zelzer Concert Management will present Alfred Lustgarten, violinist; Jeanette MacDonald, Nelson Eddy, Maria Kurenko, Mischa Elman, the Caravan Ballet and Martha Graham and her Dance group—all American citizens. This management also has contracted for the Russian Don Cossack Chorus, Serge Jaroff, conductor; Jussi Bjoerling, tenor; the Jooss Ballet, Devi Dja and her Bali and Java Dancers. Mr. Zelzer does not see any reason for their not filling their dates. He also has under his local management Harald Kreutzberg, dancer, the only German on his list.

Bertha Ott has not completed her list as yet, but all of her artists being American by birth or choice, she does not expect to have to modify her plans for the 1939-40 season.

The Musical Arts Series under the auspices of the Adult Education Council in Chicago will take place as announced in Orchestra Hall. The course enlists the names of such pianists as Gitta Gradova, Rudolf Serkin, Artur Rubinstein, Thaddeus Kozuch, Alexander Brailowsky and Walter Gieseking. That this course may have to undergo many changes is possible, unless conditions improve rapidly on the other side.

Other impresarios have no statements to make, since they introduce only young American talent in downtown halls throughout the autumn, winter, spring months. Henry E. Voegeli, business manager of the Chicago Symphony Orchestra, must also be considered as an impresario since he has often brought international artists for concerts or recitals at Orchestra Hall, or Auditorium Theatre, and he does not expect to have to revise his list.



FABIEN SEVITZKY, right, conductor of the Indianapolis Symphony Orchestra, paid a visit to his friend BORIS MORROS, motion picture producer, while on his way to La Jolla, Calif., where he and Mrs. Sevitzky spent the summer.

In the personnel of the music schools in Chicago many names of foreigners are included, but long residents in this city have received their citizenship many years ago and we are looking for no trouble whatever on that score.

Grant Park Season Closes

The remarkable season of sixty-seven open air concerts in Grant Park came to a conclusion on Labor Day with the joint appearance of Helen Jepson and James Melton. Miss Jepson's popularity in Chicago had grown annually; likewise that of Mr. Melton, and the happy combination brought one of the largest crowds ever seen in these surroundings. During the final fortnight a parade of stars filed before thousands at the shell nightly, including Lawrence Tibbett, the magnet who drew over 250,000 persons to the park. With the Chicago City Opera Orchestra led by Leo Kopp, supplying remarkable accompaniments, the famed baritone sang Vision Fugitive from Massenet's Herodiade; the Largo al factotum from Barber of Seville; the Abendstern air from Tannhäuser; Wotan's Abschied from Die Walküre and encores galore, with his wonted style, impeccable artistry and tonal splendor.

Esther Goodwin was soloist with Walter H. Steindel's orchestra and appeared under atmospheric conditions that would have frightened many a seasoned male, but she sang Amour, Viens Aider, from Samson and Delilah, and Weatherly's Danny Boy with an authority that bespoke a vocalist well versed in her art. Lilyan Sacks was unfortunate in choosing the aria Come scoglio from Mozart's Così Fan Tutte as her selection with the Glenn Cliffe Bainum Band, since it does not lie well in her voice and requires more vocal agility than is possessed by this dramatic soprano. Jane Anderson, pianist, assisted the band in the performance of Kodaly's suite, Hary Janos—the best played number in an otherwise rather mediocre concert.

Vivian Della Chiesa sang with the Walter H. Steindel orchestra and rose to new heights in various operatic arias and songs of a lighter nature, done with such fluency and beauty of tone as to compel her to add seventeen encores before the multitude would permit her to leave the stage. Lois Bichl, principal cellist of the Woman's Symphony, made her debut as soloist with that organization when led by guest-conductor Jerzy Bojanowski, and, after creating a favorable impression in Boëllmann's Symphonic Variations, was induced to add The Swan by Saint-Saëns as an extra. Helen Margolyne, recently heard with the Illinois Symphony Orchestra, made her bow at Grand Park this season with A. F. Thaviu's Band, singing the Jewel Song from Faust and a duet from the first act of Carmen with Henry Thompson, tenor. Routined in their art, both singers are invariably dependable.

George Czaplicki, baritone of the Chicago Opera, appeared for the first time with the Jerzy Bojanowski Orchestra, and the collaboration of these two distinguished Poles attracted thousands of their countrymen, who vociferously acclaimed singer and conductor throughout the evening. Czaplicki's legion of fans had reason to sing his praise extensively, as he always gave of his best.

The NBC Orchestra, with Leroy Shield in command, had for soloists singers from the same broadcasting system in an all-American program. Those who participated were Charles Sears, Jack Baker, Evelyn Lynne, Ruth Lyon, Edward Davies, Lillian Cornell, Johnny

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THE HAGUE—Nieuwe Rotterdamsche Courant

"He showed a splendid technique."
COPENHAGEN—Nationaltidende

"Program was not only varied but attractively made up."
STOCKHOLM — Stockholms Tidningen

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Johnson, George Bass and Wayne Van Dyne. American composers have been fairly well represented at most of these free concerts, but it is pleasurable to chronicle that Mr. Shield favored natives at his final concert. Among the composers featured were Eric DeLamarter, Deems Taylor, Daniel Protheroe, Stephen Foster, Victor Herbert, Ferde Grofé, Arlen, Dave Rose, Friend, Porter, Gershwin and Meredith Willson. George Dasch and the symphony orchestra bearing his name found in David Moll, violinist, an excellent soloist. Izler Solomon, conductor of the Woman's Symphony, cleverly chose Janet Fairbank, soprano, for his assisting artist. Janet Bracken, daughter of Mr. and Mrs. Glenn Dillard Gunn, made a palpable hit singing the Gavotte from Massenet's Manon with the Woman's Symphony under Izler Solomon's baton.

Charles LaBerge a Benedict

Charles Stuart LaBerge and Esther Mary Goodwin were married on August 16 in Chicago, the parents of the bride, Mr. and Mrs. George Samuel Goodwin, announce. Congratulations are being received by the popular couple.

Mrs. Keith Resigns from Woman's Symphony

Mrs. Royden J. Keith, who has served the Woman's Symphony Orchestra Association as president and member of the board of directors, resigned both positions recently. Mrs. James Shakman, first vice-president, is acting president. The Woman's Symphony will move its winter concerts this season to Orchestra Hall, where it has taken four alternate Tuesdays not occupied by the Chicago Symphony Orchestra. The opening concert is scheduled for October 17. Izler Solomon has been appointed conductor of this organization.

MR. AND MRS. FRANK PANDOLFI at Mt. Caanan. They vacationed at Lake Sunapee, N. H., and in the White Mountains. The baritone and voice teacher resumes his instruction this month in both his Hartford, Conn., and New York City studios.

Della Chiesa at San Rafaele

Vivian Della Chiesa appeared at the Marin Music Chest in the Dominican College outside San Francisco, with Mario Chamlee as co-star, August 13.

Gunn's New Book

Glenn Dillard Gunn, for many years a prominent figure here, and now occupying an enviable position as critic on two of the Washington, D. C., daily papers, has written a book entitled Music, Its History and Enjoyment, which has just been published by the house of Harper.

Howard Wells Moves Studio

Howard Wells has returned from a short vacation in California, and moved into his new studio, 603 Fine Arts Building. Mr. Wells' Saturday evening classes have become too large for his old studio, necessitating the change.

Public appearances of young artists from his studio begin October 9 in Kimball Hall, when Carol Silver appears in a joint recital under the auspices of the Society of American Musicians. In the same hall on October 24 Willis Charkovsky gives a recital in Bertha Ott's series. Julian Leviton plays for the Rogers Park Woman's Club, October 31. At about the same time LeRoy Umbs gives a Milwaukee recital, and Roselle Bezazian, recently engaged to head the music department at the Summitt School of St. Paul, Minn., plays for the Musicians Club of Women in Chicago.

Amanda MacDonald Directs Operatic Performances

Amanda MacDonald, musical director of the American Opera Company, played and directed the performance of Gounod's Faust given in English at Ilgair Park on August 26, as well as La Traviata on the following Sunday at the same open air theatre. Miss MacDonald's pupil, Teresa Romano, sang Gilda in Rigoletto with this organization on August 13.

Colon Opera Performs Italian Works

BUENOS AIRES.—The Colon Winter Season continued with success.

Tosca was performed for the first seasonal appearance of Giacomo Lauri-Volpi and with a cast which also included the North American soprano, Franca Somigli, and Alexander Sved as Scarpia.

Lauri-Volpi, opening his ninth season at the Colon, delivered his part with vocal magnificence, displaying once more the resplendent quality of his higher register. He was warmly applauded after the familiar arias and his clarion-like "Vittoria" of the second act. Miss Somigli was an elegant protagonist, gorgeously gowned, who sang her part with conviction and ease in the lyric and dramatic moments, her voice fresh and appealing, The Scarpia of Sved is an impressive characterization. Panizza was the brilliant conductor.

José Iturbi ended his highly successful series at the Colon with a concert which listed works by Bach, Schumann, Liszt, Chopin and Albeniz. The notable pianist was endlessly acclaimed and was obliged to offer many encores, including the Pantomime and Fire Dance from Falla's Amor Brujo, a memorable hearing. J. W.

Mu Phi Epsilon Has World's Fair Day

Concerts and Other Features Mark National Sorority's Program at N. Y. Exposition

Members of Mu Phi Epsilon sorority took over the New York World's Fair on September 7 when their "day" was observed. At a luncheon of representatives, William Rose, counsel for the B. F. Goodrich Company, which sponsors weekly concerts for sorority members, discussed this work. Carleton Sprague Smith spoke of the development of American music, made a plea for the native artist and then commented on the place in the general musical scheme of the present "swing" movement.

Herman Neuman, music director of WNYC, which offers regular series of programs by members of Tau Alpha chapter, spoke briefly and called attention to the forthcoming broadcast by Grace Lamar. Hazel Griggs, national chairman of Mu Phi Epsilon participation in the fair, read a greeting from Bertha Marron King, national president. Beatrice MacCue was toastmaster.

Musical Programs Heard

In the Metropolitan Life Insurance Theatre at 11 o'clock a brief program was given by Florence Holland, pianist. At 2 P.M., Edna Comstock, pianist; Louise Beach, soprano, and Ruth Bradley, pianist, were heard there and at 5 o'clock a program was given by Caroline Thomas, violinist. An evening program of sacred music was presented in the Temple of Religion by Laura Louise Bender, Cleveland organist assisted by Gertrude Otto, mezzo soprano and Frances De Witt Babcock, soprano from Rochester with Eunice Plann Berg as accompanist.

The activities also included a program in the Goodrich Arena by Virginia Hamister-Patten, pianist and in the Metropolitan Theatre by Charlotte Rossberg, pianist and Arlene Hershey, soprano, with Florence Petrucelli accompanist.

Rachmaninoff Lists Own Poem in N. Y. Cycle

In response to requests, Sergei Rachmaninoff will include his own Isle of Death in his forthcoming cycle at Carnegie Hall, New York. On three successive Sunday nights, November 26 and December 3 and 10, Rachmaninoff appears as composer, pianist and conductor. The Philadelphia Orchestra will participate.

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It is rumored (but not verifiable before press-time of the Musical Courier) that the Ford Hour on the radio will insist this season that all songs and arias on its weekly concert broadcast be delivered in English.

* * *

No doubt the move, if made, is the result of the disturbed conditions in Europe, with their unavoidable reflex here. However, no matter what the Ford motive, its effect is bound to be salutary. The differences between the nations abroad are bringing about a closer unity of thought and feeling in this country, and a real wave of intensified Americanism is affecting our people from Coast to Coast.

Consequently, the more we hear of our own music, and of our own language in song, the better it will fit in with the atmosphere and spirit of this country just now—and, by preference, permanently.

—o—

The Passing of Gilman

Lawrence Gilman is no more. Dead of a heart attack, at the age of sixty-one. The tidings shocked and saddened the musical world on September 9.

Few persons knew that the eminent critic, author and scholar had been the victim of cardiac trouble for some time past, which necessitated his practically abandoning his work as music reviewer of the New York Herald Tribune, and all other literary efforts, toward the end of last season. His absence from the columns of his paper represented a serious loss to the regular readers of tonal comment in the metropolis.

Elsewhere in the Musical Courier is a biographical summary of Gilman's life, labors and achievements. It is a record equalled by only a few of his contemporaries, and they too have passed into the eternal shadows.

Gilman stemmed from a school of critics who made their profession into a kind of mission, and their craftsmanship into an art. They were meticulous not only as to what they said, but also as to how they said it. They looked upon music as essentially a cult of beauty in sound, and they described it with beauty in words. For them the thing most important was not the fleeting activity of performers, but the static masterpieces they were privileged to reproduce. Mere musical reporting, personality exploitation, and discussion of the gossip and scandals and intrigues of the concert hall and opera stage, never found place in the daily newspaper reviews of men like Gilman, Krehbiel, Henderson, Huneker, Hale, Aldrich. They set an example which the present musical journalists in America are far from following. The degenerative influences of the rest of our newspaper methods in this country have also infected the department of music.

Therefore the passing of Gilman is the more to be regretted, for he goes without leaving a single successor who could even approximate his manner of musical thought and feeling, and his mastery in expressing them. An idealist, a poet, a worshipper of the highest forms of genius, a precious user of words (both to sting mediocrity and praise merit), a model of integrity and fairness, a critic whose wide knowledge and tastes enabled him to understand the classics as well as the latest products of our day, Lawrence Gilman will long be remembered and missed by those who realized the high worth of the man and of his contributions to the cause of music.

Death always held a singular place in his contemplations, and he wrote and spoke about it with infinite pity and tenderness. A few months ago the editor of the Musical Courier had his last meeting with Gilman, in a stationery shop on Sixth Avenue. The former congratulated the critic on his recently issued book about Wagner.

"Oh, a futile volume," he said, "and I meant it only as a record of my own enthusiasms, a sort of thanks to Wagner for the pleasure he has given me all my life. In fact, I say something like that in the book, you know" (and here Gilman's rare whimsical smile appeared) "if you have really bothered to read it."

"I've read it and admire it," was the reply, "and I only wish that a copy might be sent to Wagner himself."

"Maybe I could do better, and give it to him myself soon."

"I hope that may be a long time off."

"Why? When men are my age they should look upon death as the fast approaching end of a journey. George Eliot said that. And in my particular case, I remember something else she said." Gilman quoted a pasage about "joining the invisible choir of immortal dead."

Looking up the exact lines now, the writer of the present editorial finds them to be:

"O may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence."

All those of the faith of the soul, who had admiration and affection for him, will feel that Gilman has his wish. He is fit company for those whom he interpreted so understandingly, so lovingly, so beautifully.

—o—

Poland's Tragic Destiny

The proud and tragic destiny of Poland is again riveting the attention of the rest of the world. The land of Chopin, Paderewski, Hofmann, *polonaise* and *krakowiak*, which has given so richly to the world's piano literature, is now locked in a life and death struggle.

The tender and fiery Polish spirit, so well expressed in the alternately heroic and languishing music of the greatest of keyboard poets, seems fated for stern trials. Whatever may be the outcome for this country in the present grievous events, her spirit will continue to enkindle the heart through the messages of her greatest musical spokesmen.

The world owes a great deal to musicians of this land. Apart from the supreme genius of Chopin, and the glamorous romantic achievements of Paderewski in his earlier career, Americans are indebted to the violin prowess of Henri Wieniawski, whose tour of the United States with Anton Rubinstein is a warm memory with some of the older concert-goers.

Cartoon by Edgar Allen, Jr.

Long-suffering Artist (breaking off in middle of recital): "Just a minute! Who's playing this fiddle—you or your mother?"

It cannot be forgotten that Josef Hofmann, so long a supreme pianistic and educative figure in his adopted land, is descended from this race. An outstanding representative too is Sigismond Stojowski, who has lived for many years in America as a leading creative and teaching exponent of the piano; and some of the most accomplished piano artists of the present day trace their mastery from instruction given by the redoubtable Leschetizky in his latter days in Vienna.

One finds it difficult to assay all that the piano has gained from the sons of Poland, for the brothers Scharwenka, long leading pedagogues in Berlin (Xaver was active also for a time in America), formed many of the younger exponents of this instrument in other and happier days.

The older generation had affectionate regard also for the graceful piano *tours de force* of Moritz Moszkowski, whose music is now heard mainly in broadcasts of lighter works. So great was this loyalty that when the composer faced penury a committee of American musicians raised a fund to ease his latter years.

Wanda Landowska, the noted contemporary harpsichordist, now resident in France, is a notable daughter of this land.

In the field of composition apart from the piano, the most powerful impression in recent years was made by the late Karel Szymanowski. His untimely death deprived Poland of her chief standard-bearer in the modern idiom, though Ludomir Rozycki also is known beyond the national borders.

Among older works, the popular folk opera, Halka, by Moniuszko, is occasionally heard in America, being scheduled for performances by the Chicago City Opera in the coming season. Many other figures also worthily uphold the national creative standards.

Paderewski's tour of the United States, so gallantly undertaken last season at the age of 78, is a stirring memory. It was only a few months ago that a Polish Ballet company appeared at the New York World's Fair, exhibiting some original and interesting dance conceptions.

In the months to come the numbers of musicians from that country who give concerts in America may be few, but Poland's artistic legacy remains a vital one even though dimmed by the shadow of adversity.

VARIATIONS

By Leonard Liebling

What some of us expected, and all of us had feared, is here at last. Again supposedly civilized nations of Europe engage in war, trying to settle on the battle-field what they could not achieve around the conference table.

We saw the happenings of 1914-18 and their aftermath of futility; we are to witness them anew. Little seems to have been learned from the first World War except how to make the second more horrible and deadly. The conflicting nations once more set out to destroy everything they have built up during the past quarter of a century. Their social structure, business, political stability, industry, art, face disorder and maybe extinction. Blood flows and money is spent in the effort to make the greatest force prevail. The blood is lost irrevocably; the money is gobbled by lands whose brethren stay out of war and translate its agonies into commercial gain.

Meanwhile cynics smile, pacifists exhort, patriots die, churches in neutral countries offer thanks for escaping the slaughter, while pulpits of the militant nations entreat that it may bring them victory. A few of the high military command emerge with personal glory and new decorations. Millions of lesser combatants—the cannon fodder—victors and losers alike, are buried in rows of little graves, rewarded by their country with rows of little white crosses. Those are the heroes whose supreme sacrifice is extolled by smug orators in later commemorations on the battlefields. The other heroes are those who return home maimed or otherwise permanently invalided, and those who escape physical disability only to face—victors and losers alike—depreciated currency, lack of food, loss of employment.

The winning countries celebrate and seek to recover quickly by imposing penalties on the losers. The losers despair, make heavy payment in money and goods, and recover slowly or not at all. Their land is divided, many inhabitants expatriated. The war is over, one side believing that right has triumphed, and the other equally assured that injustice has won. The cankers of national pride, of vengeful humiliation, of trade necessity and jealousy, of personal ambition and selfishness, start all over again. Twenty-five years pass, or less, or more, and then—the revolving stage of the world and its people, shows us the same picture as before, and again humanity is relegated to barbarism, and reasoning sceptics wonder whether Christ might not have died in vain after all.

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Musical art is going to suffer again, as it did during and after the first World War, and much stupidity and intolerance are to be expected from bigoted persons both in high and low estates. That applies not only to the European countries, but to America as well. If the shambles goes on long enough, one may hear that the Allies despise all German (and maybe Russian) music, and that the Germans hate all French, English, Polish (and maybe Italian) music. The idea doubtless seems ludicrous to younger Americans, but just such things happened in the earlier part of this century.

Americans should use sense in their musical attitude at this time, no matter where their national sympathies lie. (And we all know with whom our population and government side unofficially.) Let everyone remember that all German artists who might appear here are not responsible for Nazism, and that perhaps they do not even believe in it. In fact, if they did, they would hardly come to America now. Some of them, already resident, left Germany because they did not subscribe to Hitler and his regime.

As in the case of performing artists, we in this country should avoid prejudice against the works of living German composers. Even though some radical governments have endeavored to make their musical creators into propagandists through their works, the system has been a woeful failure, and in every case the composer eventually looked upon his art as superior to any political creed. Least of all is enmity to be extended to the great dead German composers. Bach, Beethoven, Schumann, Brahms and Wagner never even heard of Hitler or the Nazis.

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No matter how strong the appeal to their reason, some native and naturalized Americans are certain to use the music of the belligerents as an agent for indicating war feeling, pro or con. In the strict interpretation of our national neutrality, that is a wrong and unlawful expression, even though it cannot be punished as a state of mind. President Roosevelt's proclamation orders us to remain neutral as a nation, but also admits that it cannot command us what to think and feel as individuals.

All things considered, therefore, German-born artists who visit America for professional purposes have a right to expect fair and polite treatment if they conduct themselves peacefully, tactfully and unpolitically. If they cannot find it in their hearts to do that, their way on our public stages may be difficult and even unpleasantly stormy.

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Harry Brunswick Loeb, New Orleans author, poet, punster, musical manager, gourmet, linguist, critic (to mention only some of his versatility) sends me his new little book called Gullible's Travels: An Exhausting Treatise on the Art of Singing.

Loeb's eighty pages are full of waggery directed at charlatans who teach vocalism. However, the jibes cover much keen observation especially useful to students and those about to become such.

Our author's whimsies start with the title page and preface, where he sets himself down as merely the translator of the manuscript (written in Gettahlyukan dialect) of Mutchado d'Umph, a ninety-seven-year-old singing teacher just retired from the operatic stage.

All the physical, mechanical and artistic elements of vocalism are told by "d'Uumph" in a manner to astonish his colleagues and the readers. For instance, early in the treatise he announces his startling discovery that voices are of three kinds—High, Low and Worse-Than-Low. We also learn that there are singing Virtuosos and Virtu-Sosos. The latter's "morals are less pure than their tone-production."

Neighing, Braying and Spraying are adequately discussed. Likewise the registers—Chest, Mixed, Head ("the head is rarely used by singers") and Cash. Breath Control "sometimes requires deodorants." Abdominal Breathing "is preferable to Abominable Breathing."

How to Glot is revealed, with explanations of the Glottis Stroke, Sun Stroke, and the Apoplectic Stroke. To practise the Glot, the learner should stand loosely on a large Polar Bear skin, attired in a d'Umph Practise Suit. (This is part of the d'Umph complete outfit, price $215, delivery charges extra; instruction book free.)

Intensive thought is given to Diction. As an example, "Still let, O dear, me love you more and more," should not sound like "Stiletto, dear, me love you, Moron, more." Delivery "has nothing to do with Obstetrics. When you hear the expression, 'She has a free delivery,' know that it does not refer to gratis Lying-in-Hospital service."

There is a truly informative chapter on Dieting, from the Lucia Diet to the Brünnhilde Diet. One on Poise. One tabulating the famous d'Umph pupils and their achievements. Etc. Etc. The notation of musical practise examples and their vowelled texts are highly diverting parodies.

Too abundant ridicule somewhat lessens the total effect of the book, but nevertheless the author's exposé achieves its main purpose. How Loeb does love those singing teachers and their ways and words! (Art and Letters Publications, Rockefeller Center New York.)

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Seattle, Wash.,
August 5, 1939.

Dear Variations:

International News Service reports that William T. Hoyt, a cabinet maker of Ridgefield, Wash., makes violins from waste paper, rags, cartons, etc., pressed together and shaped. INS states also that "music from these instruments is comparable to the finest violin, next to a Stradivarius, according to Hoyt."

Don't you love the honest line, "next to a Stradivarius"?

I think that I've heard some of the Hoyt violins—or could it have been the playing?

Yours for news always,
B. H. Gordon.

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When I was a child in New York, I used to be taken to the Christmas celebrations at the old Liederkranz Club, where the holiday had traditional German observance with a huge *Weihnachtsbaum* song-singing, cornucopias of *Pfeffernüsse* and *Marzipan*, processions with paper lanterns, and all sorts of meaningful presents for the juvenile guests. There was a stage performance too, with magicians, comedians and musical and dancing numbers. Of the last-named, I remember those by several boys, brothers, whose nimble steps and warbling of the popular songs of the period brought screams of delight from the youthful onlookers. The amazing performers were named Witmark, Jay, Julius and Isidore. Daddy Marcus Witmark is in my memory, too, manager of his gifted children, and sharing success with them proudly.

◆ ◆ ◆

On my desk now is a newly published book by Isidore Witmark, written in collaboration with the late Isaac Goldberg. Its title, From Ragtime to Swingtime; its story that of "Fifty Glittering Years of Stage and Song," and of the famed music-publishing house of M. Witmark & Sons.

The enterprise was started by the three boys, all under age, with their only asset a toy printing press won as a school prize. From that humble beginning grew a firm that later did a business of some millions of dollars each year, put forth many of the most sensational song hits of the past fifty years, and helped the fame and fortune of Victor Herbert, Baldwin Sloane, Gustav Luders, George M. Cohan, Ernest R. Ball, Sigmund Romberg, and scores of other composers and performers. The establishment flourished phenomenally, and it was only the irresistible affiliation of Hollywood with Broadway that motivated the sale of the house of Witmark to the Warner Brothers about ten years ago. Isidore then retired, and since then has done the tabulating and writing of his present book.

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The nearly five hundred pages constitute a veritable musical history of New York from 1853 (when Daddy landed here from Germany) until today, as Isidore's reminiscences cover not only the field of popular music, but also those of concert and opera. He knew nearly all the outstanding personalities through the years and tells countless stories about them and their activities. Fascinating illustrations enliven the book, and a complete list of Witmark publications ends it. In that enumeration are all the Julian Edwards, Luders, Hoschna, Sloane and Romberg operettas, the best known musical comedies, and hundreds of big-hit separate songs (many of them by Isidore himself) and instrumental pieces.

To any old-time musical New Yorker, From Ragtime to Swingtime, written in breezy and bright conversational style, will afford especially affectionate reading, and for others the book presents an illuminative sketch of the earlier metropolis and of hundreds of its interesting persons who helped to build up its marvelous history. (Lee Furman, Inc., New York.)

Rochester Unmoved By the War's Alarms

Eastman School and Other Local Schedules Are Not Affected by Events Abroad

ROCHESTER, N. Y.—Though war rages in Europe, musical life in Rochester seemingly will not be affected in any marked degree.

The Eastman School of Music anticipates no changes. As American citizens, none of the few foreign-born faculty members can be called away. This is true of the Rochester Philharmonic and Civic Orchestras also. Not over a dozen students at the Eastman School come from outside of continental United States. These are from Hawaii, Puerto Rico, the Canal Zone, the Philippines and Canada, and all are expected when the school year opens on September 25.

Concert Schedules

Nor is it expected that the 1939-40 concert series will be changed in personnel, program or repertoire because of the war. Few of the guest artists who are to appear are from the belligerent countries. Exceptions include the Trapp Family Choir, the Scholz brothers, duo-pianists, formerly of Salzburg; the Pasquier Trio from France; Myra Hess and the Jooss European Ballet from England. As yet there have been no cancellations, and feeling is that there will be few, if any. Other foreign artists such as Kirsten Flagstad and the Argentinita Dancers, are from neutral countries.

When war broke out, Arthur M. See, financial secretary and concert manager of the Eastman School, was already sailing home from Norway. The only faculty member still abroad is Dr. Charles W. Fox, musicologist, who has been doing research work in the British Museum in London and in Berlin's State Library. At the present, no one at the school knows whether Dr. Fox is in England or Germany.

Conductors' Whereabouts

Others of Rochester's important musical figures are also away. José Iturbi, conductor of the Rochester Philharmonic Orchestra, is in Mexico. His associate conductor, Guy Fraser Harrison, was reported honeymooning in Michigan with his bride, the former Mary Cecile Becker of St. Paul, Minn., daughter of the composer John Becker. Dr. Howard Hanson, director of the Eastman School, is in New York where on September 3 and 10 he conducted the NBC Orchestra in its radio concerts.

Stewart Sabin, publicity director of the Eastman School and for a long time a music critic in Rochester, seemed to voice general feeling here when he said: "Even though the war may possibly intensify music life in some cities, it is hard to see how that could happen here. I do not see how Rochester could absorb more music than it has now. At present, anyhow, the situation remains unchanged. A few foreign artists may not get here, but now there is no supposition that they will not appear."

L. L.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Sunday, September 24
Joseph Lockett, pianist, Town Hall (E)

Tuesday, September 26
Madrigal Singers, Town Hall (E)

Wednesday, September 27
Pia Igy, soprano, Town Hall (E)

Thursday, September 28
NBC Orchestra, Carnegie Hall (E)

Friday, September 29
Sylvia Seelig, pianist, Town Hall (E)

Saturday, September 30
Pasquale Ferrara, tenor, Town Hall (E)

Sunday, October 1
Vicente Gomez, guitarist, Town Hall (E)

Monday, October 2
Anne Mayrand, pianist, Town Hall (E)

Tuesday, October 3
Harriette and Jules Wolffers, sonata recital, Town Hall (E)

Wednesday, October 4
Virginia Pemberton, soprano, Town Hall (E)

Friday, October 6
Frieda Hempel, soprano, Town Hall (E)

Saturday, October 7
Mary Hill Doolittle, cellist, Town Hall (A)
Zimbalist-Sokoloff, sonata series, Town Hall (5:30)
Jane Prescott, soprano, Town Hall (E)

Sunday, October 8
Helen Traubel, soprano, Town Hall (A)
Jan Peerce, tenor, Town Hall (E)

Monday, October 9
Ossy Renardy, violinist, Carnegie Hall (E)
Ernö Balogh, pianist, Town Hall (E)

Tuesday, October 10
Kato Havas, violinist, Carnegie Hall (E)
Rosalyn Tureck, pianist, Town Hall (E)

Wednesday, October 11
Felix Knight, tenor, Town Hall (E)

Thursday, October 12
Dorothy Bacon, contralto, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, October 13
Philharmonic-Symphony Society, Carnegie Hall (A)
Paul Makanovitzky, violinist, Town Hall (E)

Saturday, October 14
Ozanne Marsh, pianist, Town Hall (A)
Zimbalist-Sokoloff, sonata series, Town Hall (5:30)

Sunday, October 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Arnold Belnick, violinist, Town Hall (A)
David Sackson, violinist, Town Hall (5:30)
Roger Aubert, pianist, Town Hall (E)

Tulsa Series Concluded

Concerts Under Bojanowski Are Marked by Enthusiasm

TULSA, OKLA.—The 1939 series of six "Starlite Symphony Concerts" in Tulsa was brought to a triumphant and enthusiastic close on August 15. An additional popular request program was given in compliance with demand.

These concerts were conducted by Jerzy Bojanowski, who concluded his second year as conductor of the Tulsa Symphony Orchestra. In 1938, and again this year, he flew back and forth between Tulsa and Chicago, where he conducted concerts by a symphony orchestra at Grant Park. Mr. Bojanowski is conceded by music-lovers here to have made a notable contribution to musical development in Tulsa.

This year's series included a representation of the world's outstanding symphonic literature. One of the highlights of the season was the fifth concert, on August 8, when the world premiere of a violin concerto by Lemuel Childers, of Tulsa, was played by the accomplished concertmaster of the orchestra, Tosca Berger.

Mr. Bojanowski returned to Chicago at the conclusion of his Tulsa concerts to conduct the Women's Symphony Orchestra and to appear again in Grant Park. His summer engagements concluded, he will go to New York, where he will lead a symphony concert in October in the Hall of Music at the World's Fair.

G. R. C.

Morris Sonata Played

Harold Morris, pianist, and Philip Frank, violinist, played the Morris sonata over the American Composer program on WNYC, September 10.

MR. and MRS EDGAR SCHOFIELD

vacationing in Hollywood. Mr. Schofield re-opened his New York studios for the fall and winter season on September 11.

Cairo Organizes Local Branch of I. S. C. M.

Modern Group in Novelties—Magda Tagliafero Plays

CAIRO.—An important event in local musical life is the founding of an Egyptian branch of the International Society of Contemporary Music, which includes an Oriental section and one for European composers resident in Egypt.

The latter section recently organized a highly successful concert at which the following works were given: Chants d'Appolinaire by Adolphe Rolo (Madelaine Soulon, vocalist) Coplas Sefardies by Hemsi (Madelaine Soulon, vocalist), Variations and Rondo for violin and piano by Brigitte Schiffer (Adolphe Menasces, violinist), Sonatina by Jenö de Tacacs (Aida Alam, pianist), Elegie by Ignace Tiegermann, and other shorter works. As a debut, this seance augured well for future concerts.

Piano recitals and soloists held the record of late. One of the outstanding pianistic events was Ignace Tiegermann's memorable reading of Rachmaninoff's Second Concerto, accompanied by a local orchestra under Josef Huttel. Adolphe Menasces, violinist, also contributed largely with his playing of the Mendelssohn concerto.

Alexander Uninsky, a regular visitor to Cairo, gave two recitals composed largely of Chopin; Magda Tagliafero displayed great musical and pianistic culture in a program of Beethoven, Bach, Ravel, Debussy, Albeniz, Saint-Saëns, Mompou, and De Falla.

In the two-piano field, Gina Bachauer and Wilfred Freeman; Harry Maier and Hans Hickmann, were warmly applauded for their excellent programs and ensembles. An organ recital of note was that by S. Arnita at the American Church.

GERHARD WILLNER

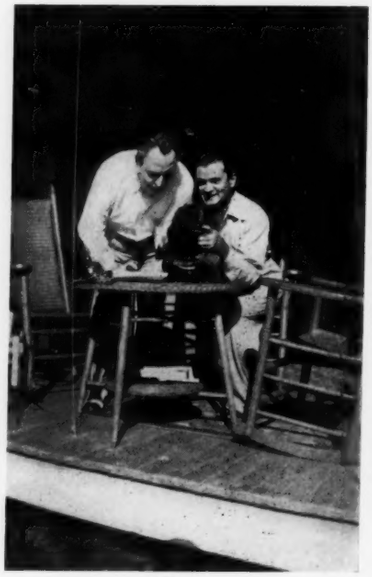
Foreign Conductors Heard in Rome

ROME.—Georges Georgesco from Rumania, and Desiré Defauw from Belgium were the foreign conductors who appeared at the head of the Adriano Symphony Orchestra recently. Molinari returned from his tours to direct a popular concert. At a seance of modern music, Jacques Ibert, director of the French Academy, featured his Capriccio for ten instruments. Casella's symphony for clarinet, trombone, cello, and piano was also given, together with works by Hindemith, Roussel and Poulenc.

A delightful performance of Lucia was notable particularly for the ardent singing of Toti dal Monte and Masini, the latter fresh from Metropolitan Opera successes. Il Duce was present with his suite to add distinction. Masini later appeared in Tosca with signal success.

Traviata registered its usual great success. Attended by Ambassador Kennedy and family, the Verdi masterpiece was brilliantly presented from start to finish. Maria Caniglia, Malipiero, and Armando Borgioli were the chief protagonists.

STELLA SAXTON



MISHEL PIASTRO, left, and JOSEPH SCHUSTER

at the latter's summer home in Connecticut, where they have been arranging programs for the new season of the Philharmonic-Symphony String Quartet.

Tibbett Concludes Chautauqua Series

Summer Festival Brought Many Notable Orchestral, Opera and Recital Offerings

CHAUTAUQUA, N. Y.—Lawrence Tibbett, Metropolitan Opera baritone, on August 26 concluded one of the most notable series of concerts in the history of the sixty-five year old summer festivals here.

Albert Stoessel again was musical director, and under his baton thirty concerts were given by the Chautauqua Symphony Orchestra of sixty-five musicians, with Mischa Mischakoff as concertmaster.

The average attendance at these concerts was over 6,000. Ten were broadcast by the NBC over some seventy stations. Among the soloists were Ernest Hutcheson, Oscar Wagner, Jacques Abrams, Drusilla Huffmaster and Austin Conradi, pianists; Mischakoff, Joseph Fuchs, Carroll Glenn and Mr. Stoessel, violinists; Georges Barrere flutist, Georges Miquelle, cellist; Helen Jepson, Josephine Antoine and Susanne Fisher, sopranos; Julius Huehn and Evan Evans, baritones; and Joan Peebles, contralto.

Olin Downes, Olga Samaroff Stowski and Marion Bauer lectured in connection with the concerts.

Among the highlights of the orchestral programs was a series of symphonies and concertos by Brahms and the first symphonies of Shostakovitch and Samuel Barber.

Opera Performances

Seven operas were given thirteen performances under the direction of Mr. Stoessel and Alfredo Valenti. These included Il Trovatore, Marriage of Figaro, Tales of Hoffmann, Don Pasquale, Trial by Jury, Madam Butterfly and Naughty Marietta. All were given in English and the principal singers included Josephine Antoine, Susanne Fisher, Alice George, Helen Van Loon, Gertrude Gibson and Vera Weikel, sopranos; Joan Peebles, Pauline Pierce and Madge Phelps, contraltos; Willard Young, Donald Dame, Warren Lee Terry and Clifford Menz, tenors; and Hugh Thompson, Gean Greenwell, David Otto and John McCrae, baritones. Alberto Bimboni and Gregory Ashman shared in the conducting.

Three concerts were presented by the Mischakoff String Quartet, and a massed chorus of 750 voices participated with the Chautauqua Choir in Mendelssohn's Elijah under Walter Howe's direction.

Early in the season Paul Whiteman land Women's Symphony under Hyman Schandler presented single concerts.

AT THE DEDICATION OF THE HORATIO CONNELL MEMORIAL STUDIO at Chautauqua, N. Y. Seen in front of the new building are: standing, left to right, Mrs. Evan Evans, Mrs. Ralph Norton, Dr. Arthur E. Bestor, president of the Chautauqua Institution; Ralph Norton, Mrs. Edison Hughes, Mrs. Bestor, Mrs. Horatio Connell, Mrs. Anne Connell Geuting, Ernest Hutcheson, Mrs. Clarence Reinert, Oscar Wagner, Helen Jepson, Albert Stoessel and Mrs. Stoessel. Lower row, left to right, Mrs. Harrison Potter, Harrison Potter, Clarence Reinert and Evan Evans.

American Opera League To Offer Scholarships

Gatz Directs Group Move to Aid Native Singers

With Artur Bodanzky, Metropolitan Opera conductor, as honorary president and Dr. Felix M. Gatz as executive director, the American League for Opera, Inc., has been organized in the belief that there are many capable American singers who are suitable material for the opera stage but are unable to enter this field because of insufficient knowledge of routine.

DR. FELIX M. GATZ

According to Dr. Gatz, it is the aim of the League "to supply these singers with the necessary training and to create opportunities for public performances." By giving operas in English, it is further hoped to stimulate the interest of American auditors in this form of art.

Dr. Gatz said the first successful attempt in this direction was the offering last spring in Scranton, Pa., of Verdi's Il Trovatore in English in connection with the first American Congress for Aesthetics. Leading roles were sung by Lura Stover, Lydia Summers, Willard Young and Leonard Stokes.

Conditions of Awards

This year Dr. Gatz and Benno Frank, stage director, are offering ten scholarships in opera stage training to singers who have completed the study of vocal technic and who have had some experience in concert, radio and similar activities. Previous operatic experience, however, is not required and the students will not receive vocal instruction.

Before coming to the United States, Dr. Gatz, who is now an American citizen, was conductor of the Lübeck Civic Opera Theatre and also was one of the permanent conductors of the Berlin Philharmonic. He also served as professor at the State Academy of Music in Vienna. He is now head of the department of music at the University of Scranton and president of the American Society for Aesthetics. Mr. Frank was formerly stage director of opera theatres at Wiesbaden and Hamburg.

This season's repertoire, to be studied and produced, includes The Barber of Seville, Tales of Hoffmann and Il Trovatore.

Applicants for the scholarships must be American citizens between twenty-five and thirty-five years of age and have mastered vocal technic. Auditions will begin September 25, and applications must be filed with Dr. Gatz at 61 West 106th Street, New York, before that time.

80th Festival to Draw Pilgrims to Worcester

Massachusetts City Again to Present Week of Music

WORCESTER, MASS.—Under the direction of Albert Stoessel, the eightieth annual music festival will be conducted in the Municipal Auditorium from October 2 to 7.

Mr. Stoessel will conduct the festival chorus of 400 voices and the festival orchestra, with Walter Howe, organist and assistant musical director, and Alfredo Valenti, stage director, assisting.

ALBERT STOESSEL

Vaughan Williams' Sea Symphony for chorus and orchestra is a feature of the opening program.

Horatio Parker's oratorio Hora Novissima will be sung at the third concert and Samuel Barber's symphony in one movement played. On the sixth program Pagliacci and Gianni Schicchi will be presented, concluding the festival. A concert for young people will take place on the morning of the final day.

Soloists include Gladys Swarthout, Helen Jepson and Muriel Dickson of the Metropolitan Opera, Gertrude Gibson, Helen Van Loon, Helen Marshall and Agnes Davis, sopranos; Viola Silva and Pauline Pierce, contraltos; Charles Kullmann, of the Metropolitan, Donald Dame and William Hain, tenors; Julius Huehn, and Robert Weede, Metropolitan Opera, Hugh Thompson, Gean Greenwell and John McCrea, baritones. Simon Barer, pianist, also will be heard.

Rumanian Works Featured in Bucharest

BUCHAREST.—Several guest conductors have been occupying the podium of the Philharmonic recently. Eugen Jochum, who made his local debut, Ernest Ansermet, admired Swiss conductor, and Philip E. Veconómides, Greek director, were warmly received by large audiences; the last-named with the assistance of the Rumanian Composers Society, presented a list of works by modern Rumanian writers. Outstanding successes were Petrides' symphony, symphonic dances by Evanghelatos, Kalomiris' piano concerto, expertly interpreted by the composer's son Crino, and songs presented by Noussica Galanos.

Molinari, Italian conductor, and Jonel Perea, Rumanian batonist, also won strong successes.

At the Opera, Mozart's Marriage of Figaro, and Johann Strauss' Fledermaus won high favor. Chief protagonists were Adele Kern and Jarmilla Novotna.

ROMEO ALEXANDRESCU

Alice Hufstader at N. Y. Fair

Alice Hufstader, soprano, appeared with Yella Pessl and Fritz Lechner in a Bach-Handel program at the International Business Machines exhibit at the New York World's Fair recently. On October 15 Miss Hufstader gives a Mozart program at Proctor Hall, Princeton University. She is a member of the faculty of Leisure Hour School, Trenton N. J.

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252 Faubourg St. Honoré
Paris, France

I SEE THAT

Sigurd Nilssen and Douglas Beattie are among the operatic artists engaged by Herbert Stothart, musical director at MGM, for the Scheherazade sequences of Balalaika.

* * *

Doris Adams Hunn gave a preview of the Brahms first symphony at the Barrington Summer School of Music, Great Barrington, Mass., before the performance at the Berkshire Festival by the Boston Symphony.

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Cecil Arden, formerly of the Metropolitan Opera, sang the National Anthem at the 125th anniversary of its writing at Fort McHenry.

* * *

Edward T. Meltzer recently conducted the Providence (R. I.) Symphony Orchestra in two concerts at Bushnell Park, Providence.

* * *

Michael Rosenker, violinist, heard at the Lewisohn Stadium this summer with the New York Philharmonic, booked for a European tour with engagements in Paris, The Hague, Budapest and Stockholm, cancelled his tour. He gives a New York recital in January.

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Bruce Simonds, pianist, appears in Montreal in November with the Budapest String Quartet and later in the season with the same ensemble.

* * *

After fulfilling engagements in Europe Myra Hess returns in November for her sixteenth American transcontinental tour.

* * *

Paula Gontard, opera and operetta singer from Vienna, has just arrived in America and opened a studio in New York.

* * *

Twelve concerts at Mills College and appearances at the San Francisco Exposition, in Santa Barbara and in Seattle marked the "vacation" of the Budapest String Quartet. Their new season starts next month at Portland, Ore., and includes concerts in the Northwest, California, Colorado (where they appear for the first time in Denver) in Ohio, Louisville, Montreal and at Wellesley College. Their first New York concert of the season is on November 5 in Town Hall.

* * *

Josef Wagner, pianist, featured Beethoven's sonata in F, opus 10, No. 2, in a coast-to-coast broadcast on August 31. On Fridays in September he is being heard over Station WQXR, in five recitals in a survey of piano music.

* * *

John McIntire, organist of the Summer School Faculty of North Texas State Teachers College, gave a recital there, performing works by Bach, Brahms, Karg-Elert, Mueller and Widor, and featuring Yon's Hymn of Glory, Primitive Organ and Gesu Bambino.

* * *

Lilias Mackinnon, musical memory specialist and author, is a member of the faculty of Dominican Convent, San Rafael, Cal.

Photo by Nickolas Boris

WALTER KEMPF,
Cincinnati baritone, who is studying in New York, will be heard in concert this fall in eastern cities.

MARCEL and YVONNE HUBERT
at the latter's home in Laval des Rapides, P. Q., Canada. The cellist returns this month to open his season at Washington Irving H. S., New York City, on October 7 and then tours as far West as Sioux City. His sister, a pianist, has returned to Montreal, where she is head of the Cortot School.

Josef and Rosina Lhevinne to Premiere Mozart Concerto

Josef and Rosina Lhevinne, duo-pianists, give a recital at the Brooklyn, N. Y., Academy of Music on October 18. They will be soloists with the New York Philharmonic at Carnegie Hall on October 26, 27 and 29, playing the Mozart Concerto in F Major for two pianos, believed to be the first performance of this work in America. The concerto was originally written for three pianos but Mozart himself rearranged it for two pianos.

The Lhevinnes, who recently celebrated the fortieth anniversary of their marriage and concert partnership, gave master classes in Denver, Colo., this summer. They start their fall tour with a concert at Centenary Junior College in Hackettstown, N. J.

Maria Levinskaya Makes Home in New Jersey

Maria Levinskaya, Russian pianist and author, after many years' residence in England, is now at Highlands, N. J. Mme. Levinskaya made her debut in Russia at the age of eleven with Steinbach and later appeared in Germany, France and England. She has written many books on piano technic, her latest, New Technic of Living, so impressed George Bernard Shaw that he contributed the preface.

Mme. Levinskaya was a pupil of Safonoff at the Imperial Moscow Conservatory and later studied with Godowsky, Friedberg, Philipp, Matthay and exponents of the Liszt, Clara Schumann, Rubinstein and Leschetizky schools. She appeared with orchestras under many eminent conductors.

Emma Buccini Starts Fall Classes in Languages

The Buccini School of Languages in New York, conducted by Emma M. Buccini has started its fall term. Miss Buccini founded the school in 1910 and, except for a brief period when a series of personal accidents necessitated her withdrawal, has continued in active charge. Under her direction instruction in languages has been given to many students of noted teachers including Maestro F. Tanara, coach of Caruso. She also presented special summer classes preparing students for travel abroad. In addition, she conducts classes in English to foreigners.

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"Intelligence of Audiences Often Undervalued," Says Paul Musikonsky

Young American Violinist Believes That Present Day Listeners Show Appreciation of the Best Music

Although he is anxious to adapt his programs to the expressed wishes of his audiences, Paul Musikonsky, the seventeen-year-old American violinist, believes that sometimes those who engage artists are not always aware of the musical intelligence of the expected listeners.

PAUL MUSIKONSKY

Talking with a Musical Courier interviewer in the presence of his mother and his teacher, Joseph Osborne, the young violinist, just back from another tour, cited the case of a University where, contrary to the wishes of its president, he had not "played down" but rather presented some of the so-called more "serious" compositions.

"The president told me afterward that he had listened somewhat in fear and was truly amazed at the manner in which the young audience expressed their appreciation of the works I had selected," Musikonsky said. He continued:

"I fear it was because this learned gentleman was probably unaware of the fact that our audiences today have a far greater appreciation of the best things in music than some people realize.

"Personally, I prefer to play for young audiences to carry the message of the best to them. Being young myself I can appreciate their point of view and I know they want these things and enjoy them. Why, even some of my friends who formerly knew nothing about music now, because of the radio and the educational concerts we have, discuss Brahms and Beethoven with the authority of experienced musicians."

An Early "Debut"

Mrs. Musikonsky interrupted to say that it was the radio which had interested Paul in music. He made his formal debut in 1933, but his mother pointed out that when he was four, he had expressed a desire for music.

"We were subscribers to the New York Philharmonic concerts and Paul always went with us," she said. "I noticed how thrilled he was and how much interested. I had tried to get him to study the piano, but he early expressed a preference for the violin. He had a cousin who studied that instrument, and Paul always wanted to pick it up and run his fingers over the strings. So I finally agreed and took him to Mr. Osborne."

Mr. Osborne told how Paul, after only a few months of study, had appeared at a family musicale where his sister and cousin participated and played a violin solo.

"They told me that he had been the hit of the evening," said Mr. Osborne, "but I scolded him for not telling me, so that he could have prepared for it. He memorized his pieces and practiced in the basement of his home, so that no one was aware of his ability."

Some Musical Preferences

Paul smiled when the interviewer asked if he had any preferences among violinists or violin repertoire.

"My ancestors were Russian," he replied, "and perhaps that is why I like the Tchaikovsky concerto. But the Vivaldi A minor concerto, the first one I learned, will always be close to me, and of course I love to play works of Beethoven, Brahms and Mozart. Perhaps it is the Beethoven concerto after all that I love most.

"As a matter of fact, I believe that an artist should make himself one with the work and the composer he is playing. I must feel the score or I cannot give it my best interpretation.

"Right now, because of many friends that I made while touring Europe, I am receiving scores, both published and in manuscript, and I may play some of these at my appearances because I believe an artist who is constantly before the public must keep abreast of what is going on.

"What I cannot understand, however, is why so few composers are paying attention to the violin repertoire. They seem to be concentrating upon other instruments or other fields of music and to have forgotten the violin."

"Are you interested in composing yourself?" the interviewer asked.

"I am, and probably will be more interested later. At the moment, however, I haven't much time, as practising and touring keep me quite busy."

A Tennis Enthusiast

Another side of Paul's activities was revealed as tennis.

"Yes, I like tennis and recommend it as a way to keep in physical trim," Paul said, "Often when I'm practising, I find myself out of sorts and so I stop and play a set of tennis."

Already having toured many sections of the country in both solo appearances and with orchestras, Musikonsky this season makes his first trans-continental tour.

The date for his New York appearance will depend upon his tour arrangements for the coming season.—H. A. S.

AUGUSTA COTTLOW,

pianist and teacher, visited the New York World's Fair as part of the summer vacation with her husband, EDGAR GERST.

Elmer Schoettle Heard in West

Elmer Schoettle gave the first performance of Hindemith's first piano sonata in both San Diego and Denver.

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Melchior to Be Soloist With 800 Male Singers

Metropolitan Opera Tenor Again Named to Columbia Faculty

Lauritz Melchior will sing at the centennial anniversary of the Studentengesangsverein in Copenhagen, Denmark, September 21 and 25. This organization combines student glee clubs from thirty-four different countries. Mr. Melchior will be the only soloist. Some 800 voices, among them the Yale Glee Club, will participate. It will be broadcast to the United States.

The Metropolitan Opera tenor recently arrived in Copenhagen, his native city, from Chossewitz, his 3,000-acre estate where he hunted wild boar and deer. While in Copenhagen, Mr. Melchior will sing at the Royal Opera where he heard his first opera and will visit the Royal Opera School where he studied. He has been named again a member of the faculty at Teachers College, Columbia University and will lecture when he returns to New York for the Metropolitan Opera season. He will continue to discuss the subject of last year, the therapeutic value of music.

Vera Bull Hull Artists List Season Activities

Joanne De Nault, contralto, gives her Town Hall, New York, recital on October 24, under direction of Concert Management Vera Bull Hull. She coached at Fontainebleau during the summer and returned to New York on the Ile de France. Plans of other artists under the Hull management are as follows:

Robert Crawford has been booked for a return engagement at Greenbrier College and a recital at Middletown, O. He recently received the national prize in composition at the Army Air Corps song competition at the air races in Cleveland.

Mary Hopple, contralto, has been engaged for the third time by the Orpheus Club of Cincinnati, appearing on December 7. Myron Taylor, tenor, sings with the same organization on February 15.

The Old Harp Singers of Nashville, Tenn., gave a program for the musicologists' convention in New York on September 12 and a CBS broadcast later that day. Dr. George Pullen Jackson, founder, discussed folk music.

Martha Lipton Is Soloist At Two Festivals

Martha Lipton, contralto, winner of the National Federation of Music Club's award at its Baltimore convention, was a member of the solo quartet in the performance at Great Barrington, Mass., of Verdi's Manzoni Requiem. A chorus of sixty voices participated.

Miss Lipton was also heard recently at Massanetta Springs, Mass., at the ninth annual festival concert under the direction of Dr. John Finley Williamson, director of the Westminster Choir College. She sang both sacred and secular numbers and was called back for three encores.

Hille Arranging Scores

ELMHURST, ILL.—Waldemar Hille, director of music at Elmhurst College here, has been completing arrangements of several Negro "songs of protest" and other American folk music especially for male chorus. He has also arranged a set of "blues" for women's voices to poetry of Langston Hughes. Performances have been given recently of his arrangement of Carl Sandburg's Chicago.

HAROLD and MARION BERKLEY at Long Lake, Harrison, Me., where they held classes this summer.

Harold and Marion Berkley Resume New York Teaching

Concluding their six-week study course at Long Lake, Harrison, Me., Harold and Marion Berkley have returned to New York for their fall teaching and concert engagements. Among the large class attending the summer course were students from Mr. Berkley's winter classes at the Hartford School of Music, where he heads the violin department, and also from his groups at the Institute of Musical Art of the Juilliard School. Marion Kahn Berkley's piano group also included many of her winter students. Werner Landshoff, cellist, who has participated with them in chamber music programs, was also associated with them during the summer and took part with the Berkleys in a concert for the Harrison Studio Association, of which Marie Sundelius is president.

"Metropolitan Opera Season Will Go Through as Planned"—Johnson

(*Continued from page 3*)

we believe owe allegiance to neutral countries. So, in a manner of speaking, we are standing pat and do not expect to be affected to any degree.

"Furthermore, we believe that our foreign artists will all be able to reach Switzerland or Italy, and since the latter country has resumed regular sailings, we believe they will all reach here long before the season opens. There may be some difficulties, but we are confident of their arrival in time. As a matter of fact nearly eighty per cent of our personnel are listed for the California season, which opens next month, and so, unless they fail to come for those engagements, we are not worrying."

No Translated Opera

Mr. Johnson was asked if the Metropolitan planned to give Wagnerian opera in English.

"I am glad you asked that," he replied, "because it gives me an opportunity to point out that this struggle is not against the German people, German art or German culture. That was evidenced when the British air raids on Germany were made with pamphlets instead of bombs.

"This is a struggle against an ideology, not a race. Wagner is universal, not particularly racial. His music is an international language, and we therefore fail to see why any change should be made. We believe no one resents the German language or has anything against German music. This war is against Nazism, an ideology, and that is very apparent from the conversations one hears on every hand.

"Under the circumstances, we feel that we should go ahead; and that is our plan.

"We are thoroughly prepared for any eventuality and we are convinced that our season will not be affected in any way."

Few Artists Affected

Asked specifically concerning certain members of the company, Mr. Johnson said that he believed Jan Kiepura was in Paris, if not already called for military service in Poland. Erich Leinsdorf, he said, has taken out his first papers as an American citizen, as have Leopold Sachse and Herbert Graf, stage directors, all of whom are in the United States. Erich Witte, new tenor last season, was in South America, according to the last word received from him.

Mr. Johnson said that Emanuel List, Artur Bodansky and Friedrich Schorr were American citizens, as far as he knew.

"We are convinced that we will not be affected this time and that assurance is based largely on our large number of American singers,'" he concluded.

Edward Ziegler, one of Mr. Johnson's assistants, who had forecast this situation in the last issue of the Musical Courier, echoed the remarks of his chief. Earle R. Lewis, the other assistant manager also supported this belief.

"As a matter of fact," said Mr. Lewis, "we expect the most extensive season since Mr. Johnson was named director. We have the largest subscription list of that time and people, furthermore, are paying for subscriptions in advance. All summer long checks have been coming in, and our staff has been kept busy. We are ready to go ahead."

Mr. Lewis pointed out that the orchestral musicians, stage hands and chorus are all American citizens "because the unions require this," and that therefore the company is fully prepared for the situation. H. A. S.

Peabody Conservatory to Have Advanced Standing Tests

BALTIMORE, MD.—Advanced standing in musical subjects at the Baltimore Conservatory of Music will be granted only by examinations, it was announced by Otto Ortmann, director, as the seventy-second year of the institution was about to be inaugurated on October 2.

Students who prepared at accredited institutions must submit a transcript of courses taken. The examinations will be held on September 28 and 29 and a placement test in elementary theory for all new students will be conducted on September 30.

Pupils will be admitted only on the basis of examination, the director stated. Entrance examinations are held to grade applicants. These begin on September 18 after the filing of application blanks. Tests for the nine three-year scholarships will be held this month.

Nice and Cannes Stage Gala Musical Events

Two Beethoven Festivals Win High Favor on Riviera

CANNES.—La Tosca with Giuseppe Lugo as a lyric-voiced Mario, won an outstanding success. No less remarkable was Hilda Nysa, dramatic and lovely as Floria, and Roger Bourdin, grave-voiced Scarpia of local fame.

Paul Paray's presentation of Schumann's Fourth, Liszt's Les Preludes, and Rimsky-Korsakoff's Capriccio Espagnol (M. Duplessy, suave violin soloist) was a gala event. Charles Panzera, baritone, was warmly acclaimed for his artistic readings of Franck and Ravel songs.

A Beethoven Festival was another success for Paray: Coriolanus Overture, Eroica Symphony, and Henry Merckel soloist in the Beethoven violin concerto.

The Monte Carlo Symphony under Emile Cooper visited Nice, and with a large chorus, also gave a Beethoven Festival. The Coriolanus Overture was played as a curtain raiser, followed by a splendid presentation of the Ninth Symphony. Chorus, orchestra, and soloists were excellent and the entire venture a brilliant success. LELAND L. SMITH

Sciontis to Do Ponce Piano Score

Manuel M. Ponce's Idilio Mexicano, written especially for Silvio and Isabel Scionti, will be given its first performance by the duo-pianists at their Carnegie Hall, New York, recital on November 1. The Mexican composer started work on it when he heard the pianists last winter during their tour of that country. They are at present revisiting Mexico and appearing on tour also in Texas. Other novelties to be presented on their New York program include Triana of Albeniz, a passacaglia by Edward Collins and an allegro by C. P. E. Bach.

San Carlo Opera to Give N. Y. Season

The San Carlo Opera Company, Fortune Gallo, impresario, celebrates the twenty-fourth anniversary of Mr. Gallo's first appearance in New York when La Traviata opens a series on September 28 at the Center Theatre.

Martha will be given in English. Carlo Peroni will be musical director and Luigi Raybaut stage manager.

Following the New York engagement which closes on October 8, the company inaugurates its thirtieth transcontinental tour.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Hansen, Harold
Harris, Richmond
Harrison, Mary
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Johnson, Kay
Krull, Richard
Lehmann, George
LeBray, Yvette
Lenci, Estella
Ligotti, Erminia
Lindau, Harold
Lorenz, Max
Mason, Marcella
Merkel, Sonya
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Radamsky, Sergei
Savina, Anna
Smith, Walter D.
Santelli, Lita
Schneider, Annetta
Shotwell, Marie
Singer, Charles
Sjoland, Gatti
Sommovigo, Oddone
Staffardi, Gualtiero
Still, Dorothy
Taizline, Eugene
Taylor, William B.
Ter-Oganov
Trabilsee, Tofi
Truxell, Earl
Viviani, Gaetano
Van Rhyn, Rene
Von Weber, Roland
Virelli, Tito
Zeikel, David

Fritz Fall Renamed By Tyler Orchestra

Season Will Open in October at Festival—Choral Group Grows

TYLER, TEX.—Fritz Fall has signed a contract to conduct the Tyler Symphony Orchestra for the new season. Mr. Fall was named conductor for the first time in 1938.

Rehearsals started on September 5 for the first concert, which will be held during the Texas Rose Festival from October 12 to 14.

Mr. Fall also conducts the concert orchestra at Station WFAA and is a member of the faculty of Hockaday Institute of Music. The Schola Cantorum, of Dallas, organized last spring by Mr. Fall, has been holding rehearsals throughout the summer. Plans for the season include the presentation of one and possibly two operas as well as participation in festivals at Thanksgiving, Christmas and Easter. It is hoped to bring the membership of the chorus this season to about 100. O. D.

MEMBERS OF IOTA DELTA CHAPTER.

Left to right, front row: Ruth St. Clair, Anna Martin, Frances Moore, Carol Wurr, Margaret Stratton, Rosaleen Remick, Leonora Jenkins, Margaret Troxel, Viola Vogt, Vera Nina Kline. Rear row, left to right: Mildred Barney, Hazel Schofield Walton, Betty Capps Tobiason, Lucy Schatzel Haenke, Jane Alderson McCorkell, Marjorie Swoboda, Adalaida Treganza and Dorothy Warner.

Fuentes to Sing in Boston and Havana

Jovita Fuentes will sing Butterfly on September 22 and October 3 at the Grand Opera House in Boston, Mass. On October 5 Miss Fuentes leaves for Havana, Cuba, for appearances at the National Opera House in Butterfly and Boheme. September 3 the soprano was heard in New York over radio station WNYC.

Sigma Alpha Iota Installs New Chapter at San Diego

SAN DIEGO, CAL.—Iota Delta Chapter, seventy-first active unit, was recently installed at San Diego State College. The new chapter was formerly Mu Sigma Pi, honorary music sorority. Marguerite McFaul Rasco, national first vice-president of Sigma Alpha Iota was installing officer assisted by Edna Hebel Geimer, national treasurer; Leone Hicks Tryon, Delta Province president; Charlotte Webber, past national president; and members from Los Angeles. Christine Springston, associate professor of music at the college, sponsored the group.

Officers of the chapter are Frances Moore, president; Vera Nina Kline, vice-president; Adalaida Treganza, secretary; Jean Taylor, treasurer; Carol Wurr, chaplain; Margaret Troxel, sergeant at arms; and Marjorie Swoboda, editor. The college, with an enrollment of over 2,000, is the third largest in Southern California.

Other charter members are Christine Springston, Mildred Barney, Margaret Capps, Lucy Schatzel Haenke, Leonora Stubbs Jenkins, Anna Martin, Jane Alderson McCorkell, Rosaleen Remick, Ruth Adrianne St. Clair, Margaret Stratton, Betty Capps Tobiason, Viola Vogt, Hazel Schofield Walton, Dorothy Warner. Pledgees are Margaret Ward, Betty Ruth Schrepel and Barbara Hatch.

Annie Friedberg Artists List Recitals in New York

Artists of Annie Friedberg to be heard this season in New York recitals include among others Mary Doolittle, cellist; Helen Traubel, soprano; Dorothy Bacon, contralto; Elizabeth Bolek, soprano; Enrique Ros, pianist; Frank Mannheimer, pianist; Roman Totenberg, violinist; William Primrose, violist; Elisabeth Schumann, soprano; Myra Hess, pianist; and Andrew C. Haigh and Ida Deck, duo-pianists.

Josephine Blanton Sweney Reopens Studio

Josephine Blanton Sweney, accompanist, coach and teacher of piano, has returned from a vacation in the North Carolina mountains and the Florida beaches and reopened her New York studio. While in Asheville Mrs. Sweney was the guest of Elda Vettori, former soprano of the Metropolitan Opera.

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(*Continued on page 33*)

Musicians Hasten Return From War-Torn Europe

(Continued from page 17)

America is not a participant in the conflict, general foreign musical participation should be affected for the present to an even less degree than during the last war. While it is true that certain artists may not be permitted to leave their own countries on account of military and other duties, the percentage of such artists should be relatively small."

Keith Falkner, British baritone, has notified the Columbia Concerts Corporation that he will not appear this season in the United States. Mr. Falkner is within the age limits and subject to call for service in England.

Rae Robertson, pianist, is another artist who may not return because of the same situation, thus affecting the duo-piano schedules for himself and Ethel Bartlett, his partner.

Rose Pauly, Metropolitan Opera soprano, has notified Columbia Concerts that she will remain in South America until just before her first appearance in the United States on October 26 with the Chicago Symphony Orchestra.

Jose Iturbi, pianist-conductor, has returned to Mexico but appears in San Francisco and then returns to the Rochester Philharmonic where he conducts eleven concerts this season.

Charlotte Boerner, soprano, is in this country preparing to appear with the San Francisco Opera Company.

Wilfred Pelletier, Metropolitan Opera conductor and Rose Bampton, soprano of the same organization, in private life Mrs. Pelletier, arrived in New York on September 7 after concertizing in Africa.

Still in France

According to the Columbia Concerts Corporation, no word has been received from Emil Baume, Robert Casadesus and Zino Francescatti, who are French citizens and who had extensive American tours scheduled this season. Latest information was to the effect that they were still in France.

Franco Ghione, conductor of the Detroit Symphony, notified Columbia that he is leaving Italy on the Conte di Savoia and since the Italian government has ordered sailings resumed on regular schedule, he was expected to arrive in time to fulfill his engagements.

Unreported Artists

Other Columbia artists concerning whom no information had been received included Vladimir Horowitz, pianist; Joseph Szigeti, violinist, and Hungarian citizen who has taken out his first papers as an American citizen but whose home at present is in France; and Serge Prokofieff, slated as guest conductor this season with the New York Philharmonic.

Hilda Burke, American soprano of the Metropolitan was reported in Holland and Winifred Cecil, also a native soprano, was last heard from in Italy where she has been appearing in opera. Columbia Concerts said that Mafalda Favero, Metropolitan Opera soprano, was last heard from in Italy as was Alessandro Ziliani, tenor. Elen Dosia, Greek soprano, was reported still in her native country.

Brownlee in Australia

No fears were felt concerning John Brownlee, Australian baritone of the Metropolitan, who is said to be still in that country.

F. C. Coppicus, executive vice president of Columbia, cabled his home office that he had been about to sail from Trieste when hostilities began but was remaining in Europe for two weeks more in order to contact other artists of his company who are still abroad.

Mr. Coppicus informed Columbia that Devi Dja and her troupe of Bali and Java Dancers, due to start their American tour next month, are in Holland and will sail on a Dutch steamer. The company of thirty make their debut on October 15 at White Plains, N. Y., with a New York City appearance on October 29.

All other Columbia artists, it was stated, are in this country ready for the new season.

Stokowski Out of Warsaw

According to word from Paris, Leopold Stokowski, conductor of the Philadelphia Orchestra, escaped by train from Warsaw to Riga. The train was filled with refugees and stopped several times en route from the Polish capital.

Philadelphia Musicians Affected

David Hocker, director of the Philadelphia Opera Company, said that according to latest information he had received, no members of the company will be affected, since they are all Americans and have not been abroad. Mr. Hocker said that the pre-season sale of subscriptions led him to anticipate a successful year.

Marcel Tabuteau, first oboist of the Philadelphia Orchestra, and his wife, are in Paris, it was learned at the offices of that ensemble. They had expected to return on the SS. Normandie, which, however, is still tied up in New York. A. Hase and M. Heinrich, double bass players, and their wives cabled that they were in Sweden and hoped to sail soon.

Curtis Institute reported no difficulties expected on the part of faculty members.

Mary B. Pingle said that Alice Tully, American soprano, who is under her management, is staying with friends in Brittany.

J. J. Vincent told the Musical Courier that most of his artists are in this country. Those still abroad, he said, are in neutral countries.

Jean Buchta, New York pianist and teacher and founder and director of the Harmony Guild, who has been studying this summer with Nadia Boulanger, arrived home on the Atlantic Clipper on September 4.

Friends of Edith W. Gaudenzi, voice teacher, were awaiting word from her. She was in Italy, according to latest information and had planned to return the early part of next month.

Maurice Eisenberg, cellist, still in France, is planning to return to this country as soon as accomodations can be secured according to the latest information.

Edna Richolson Sollitt, author of many books on composers, conductors and musical history, has written friends in this country that except for mobilization, conditions in Holland were quiet and calm. She is the author of books on Mahler and Mengelberg and The Symphonic Epoch among other works.

According to word received by the management of the Ensemble of the Red Army Song and Dance, this group, scheduled for several Carnegie Hall programs this month and appearances in other cities, have cancelled their proposed tours.

Charles N. Drake of Richard Copley's office received word from Igor Stravinsky that he is sailing soon. Stravinsky had been appointed to a lecture part at Harvard University.

Annie Friedberg Awaits Word

Annie Friedberg reported that she has no word from her artists still abroad. As far as Miss Friedberg knew Rene Le Roy is in France, Myra Hess in England had no word from her artists still abroad.

The Don Cossacks are on their way to America on a Norwegian boat, according to latest advices received by their manager Paul Stoes. Maurice Marechal, cellist, who is a French citizen residing there, has not notified Mr. Stoes of his present whereabouts.

Albert Morini Returns

Arriving here on September 14, Albert Morini, concert manager, returned from Europe on the Holland liner Statendam. Dorothy Orton, who is under Mr. Morini's management, arrived in New York.

George Leyden Colledge, reported that Gertrud Herliczka, Viennese conductor, has arrived in New York and is busy organizing the orchestra which she will direct. Zina Ouzarova, premiere danseuse of the Paris Opera, is also here. Lord Lurgan, baritone, has just concluded an Australian tour and is expected in San Francisco shortly.

Mr. Colledge said that William Murdoch, British pianist, is still in London and not expected here until he opens his tour as soloist with the Cincinnati Symphony in January.

Jacques Stueckgold, New York vocal teacher, reports two of his artist-students, Zinka Milanov, soprano, and Carl Hartmann, tenor, both of the Metropolitan Opera, still abroad.

2 London Programs Presented on Jean Norris' Schedule

Jean Norris, British pianist, gave a charity concert patronized by Princess Helen Victoria at Seaford House and appeared also under the auspices of the Liszt Society, playing Sonnet de Petrarca, Au bord d'une source, Rêve d'amour, Paganini Etude, St. Francis Preaching to the Birds, and St. Francis Walking on the Waves.

Miss Norris recently gave a television broadcast and is scheduled for another. She had planned to give a recital at Aeolian Hall, London, in November, and also to play Bach and Mozart concertos with Boyd Neel and his orchestra, to be followed by an orchestral appearance at Hastings with the Julius Harrison orchestra as well as a Paris recital in April.

Ballon Course for Boston

Hedda Ballon will offer a course in Piano Playing at the Boston Center for Adult Education, and at the Cambridge Center, a course in Listening to Music as well as the above course.

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George Perkins Raymond, American tenor of opera, oratorio, and concert, was explicit in his opinion as he talked with an interviewer.

"But," he continued, "art cannot survive without circulation in the open mart and I see no valid argument against a professional musician watching his competitors to learn, from their failures and successes, how to avoid the former and achieve the latter.

"Pope knew what he was talking about," Mr. Perkins went on, "when he said, 'order is Heav'ns first law,' and musicians should be the first to obey it. All art, including that of singing to which I devote my life, is based on order, system and on laws that are not likely to be disregarded nor set aside.

GEORGE PERKINS RAYMOND forgot his singing engagements last month long enough to appear, in costume, with Mrs. Raymond at the Santa Barbara, Calif., Spanish Fiesta.

Temper vs. Temperament

"We hear a good deal about 'artistic temperament.' Impressive words! They have a sonorous ring, but in many cases it would be more accurate to speak of 'inartistic temper' because the real meaning of 'temperament' indicates the character, the nature or the individuality of an artist. To use 'temperament' as an excuse for irresponsible moods or uncontrolled emotion is as absurd as it is untrue. Your real artist tempers his talent as steel is tempered in a furnace that it may come out bright, keen, durable and of practical value."

Mr. Raymond declared that the artist who "tampers" with a song in an attempt to be "original" is not only inartistic but impractical because he "spoils the artistic effect he might make if he were more orderly, more obedient to the composer's directions."

"I wish this fact were generally recognized by students," Mr. Raymond continued. "How can musicians expect to succeed if they disregard methods that have proven efficacious in other fields? Why should they show less common sense than the business man?"

Filing Cabinets for Singers

He discussed at length his filing system and how singers sometimes are obliged to select a song other than they originally planned because the score desired has been mislaid. "The best substitution is, after all, only a makeshift," he said, "and the result of such fumbling is inartistic because the missing song might be needed for a very especial and subtle reason."

His files, Mr. Raymond said, include copies of nearly every singer's program since 1914, some gathered by himself and others sent in by friends. He recommended this plan to students contemplating a public career because it is "invaluable as an aid in making up programs." It provides information as to whether a song is "over-worked" or so little used as to be "welcomed as a quasi-novelty." A new number might have been used by only one singer although worthy of being followed up.

Keeping Tabs on Public's Taste

Mr. Raymond said that in seeking novelties he saved time and effort by "confining inquiries to works and composers already attracting some attention" and thus is not forced to "waste precious hours combing over stacks of sheet music that may not yield anything of interest."

Records also are used in his plan, he said, because they indicate how public taste is changing or developing and a singer must know these things "if he is to contribute, as he should, to public appreciation of the best music."

"All this brings me back, rondo fashion," the tenor concluded, "to a restatement of my theme on law and order, namely, that the effective practice and profession of music cannot be impractical; that art is well-nigh useless if divorced from the practicality implied in the order which is 'heav'n's first law.'"

L. W.

Chattanooga Soloists

CHATTANOOGA, TENN.—Mrs. Franklin D. Roosevelt was scheduled to open the new season of the Cadek Choral Society, J. Oscar Miller, conductor, with a lecture.

The new season's activities include a performance of Handel's Samson on December 12 with Florence Vickland, soprano; Lydia Summers, contralto; William Hain, tenor; and John Percival, bass-baritone, as assisting quartet.

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San Francisco Musical Plans Announced

(*Continued from page 4*)

Fair, the exposition management suddenly announced a series of three concerts by the San Francisco Symphony, on September 13, 20 and 23. Jose Iturbi was to direct the first, Albert Coates the second, and Leopold Stokowski the third. Miliza Korjus will be soloist with Coates, If the series is successful, it may continue. Another interesting Fair series is that composed of short weekly programs of music by Californians, given by a small orchestra and soloists under the sponsorship of the California State Commission.

Montalvo to Be Artists' Haven

Montalvo, the estate some forty miles south of San Francisco which was willed ten years ago to the San Francisco Art Association by the late Senator James Phelan, has begun the career for which its owner intended it. Senator Phelan desired Montalvo to become a center for the practice of all the arts, with young composers, painters and writers in residence, à la Yaddo or the MacDowell Colony, and with an extensive program of concerts, exhibitions, lectures, on the side. Financial difficulties have delayed the realization of this program until now, but under the energetic direction of Anne Bailhache the Montalvo Foundation has started to function. Artists-in-residence will be accepted this fall, and the public presentations have been inaugurated with a series of four concerts by the Coolidge Quartet.

Layman's Music Course Planned

The Layman's Music Course will again be presented at Town Hall, New York, with Olga Samaroff Stokowski and Harriett D. Johnson again as lecturers. It will be presented in two sections, the first starting on October 11 and continuing through December 13. The second half opens on February 7 and concludes on April 10. The course is sponsored by the Town Hall Music Committee, Walter W. Naumburg, chairman.

JULIA MUNRO

Julia Munro Returns to N. Y. to Conduct Violin Studio

After spending seven active years in Florida, as a recitalist in every part of the State and as a teacher at Miami, Julia Munro has returned to New York to continue her professional work.

The violinist, a protégé of Kathleen Parlow, after appearances as a child prodigy in her native Toronto, also later was a pupil of Leopold Auer in Russia. She has been a member of the summer faculty of Manhattanville College, New York, since her return. Miss Munro has also been appointed music director of Centenary Junior College, Hackettstown, N. J.

Her former professional name was Julia O'Sullivan-Larsen. In addition to conducting a studio in New York she will also appear in concerts this season.

PASSED AWAY

LAWRENCE GILMAN, 61, music critic of the New York Herald Tribune since 1923, died on September 8 at his summer home at Picketts, Sugar Hill, Franconia, N. H., of a heart attack. Born at Flushing, L. I., Mr. Gilman was educated in the New York public schools and at Collins Classical School, Hartford, Conn. He studied painting with William Chase and illustration at the Art Students League. Self-taught in music, Mr. Gilman, served on the New York Herald from 1896 to 1898, was music critic of Harper's Weekly from 1901 to 1913 and assistant editor and managing editor also. He was on the staff of Harper's Magazine for two years and then became music, drama and literary critic for the North American Review from 1915 to 1923. Mr. Gilman had been program annotator for the Philharmonic Orchestra since 1921 and for two years was also radio commentator for the Sunday afternoon concerts. He was the author of many books on music including studies of MacDowell, Debussy, Wagner and Toscanini. A member of the National Institute of Arts and Letters, he also belonged to the Critics Circle of London. His widow and a daughter survive.

LAWRENCE GILMAN

HUGO RIESENFELD, 60, conductor, coach and theatre manager, died on September 10 at Los Angeles. A native of Vienna, he came to the United States in 1907 as concertmaster for Oscar Hammerstein's company at the Manhattan Opera House, New York. He had been first violinist and associate conductor at the Vienna Imperial Opera House. Later, for almost a decade, he was managing director of the Rialto, Rivoli and Criterion Theatres and appeared as guest conductor also at the Palace and Hippodrome, New York. In 1923 he was associated with Dr. Lee De Forest in sound films and later became affiliated with United Artists Theatres in Chicago. He then went to the West Coast as musical director for this company but returned to New York and for a time was guest conductor at the Roxy Theatre.

HUGO TROETSCHEL, 81 for fifty-two years organist at the Schermerhorn Street Evangelical Church, Brooklyn, N. Y., died on September 3. Born in Germany, he studied with Franz Liszt and others before coming to this country as a young man.

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Photo by Ella Barnett

FRANK LA FORGE (in white suit in second row) and ERNESTO BERÚMEN, to his right, with some of the many present and former pupils of both who attended the farewell program at their 68th Street, New York, studios. This season Mr. La Forge and Mr. Berumen have taken new studios at 1,100 Park Avenue

La Forge-Berumen Pupils Stage Farewell Party

Studios Move to New Address After 18 Years — Program Given by Several Artists

Sadness and happiness were strikingly blended at the final concert on August 22 of the La Forge-Berúmen Summer School, for the occasion marked the conclusion, after eighteen years, of the studio activities at the 68th Street address.

Frank La Forge and Ernesto Berúmen on October 1 transfer their activities to new quarters at 1100 Park Avenue.

In those eighteen years the old address has been the Mecca for students and artists not only from all sections of this country but also from other lands. Many of those attending the farewell are now well-known artists, although they were only students when they first arrived at the studio.

The final program was well-designed and eclectic in its arrangement. Henry Froehlig, bass-baritone, gave a vocally efficient and well articulated reading of the familiar aria Why Do the Nations, from Handel's Messiah, with Alice Huebner providing cooperative accompaniment. Bessie Simpson, pianist, gave an impressionistic reading of three Debussy numbers. Very effective were three transcriptions of Mr. La Forge, sung by Harriet Veraci, coloratura soprano, with the masterly assistance of the composer at the piano.

Elizabeth Andres, contralto, continued the La Forge idiom, offering his Before the Crucifix and two contrasting items, Far Away and Into the Light with stylistic appreciation. Gil Valeriano, tenor, was heard in the Recondita armonia aria from Tosca, singing fluently and colorfully.

Clark Kinzinger, pianist, contributed Schubert and Chopin works, showing musicianship and technical facility. Mabel Miller Downs, soprano, was well received in Mr. La Forge's Cupid Captive, Kramer's I Shall Awake and Sinding's Sylvelin. Harrington van Hoesen, baritone, selected Lieder of Hugo Wolf and Grieg, singing with authority and inherent feeling.

The program was climaxed by Emma Otero in numbers by Jomelli, Rossini, Obradors and Alonso. The soprano was in admirable vocal form and sang with her accustomed skill and musicianship.

Mr. La Forge, by special request, concluded the program with a reading of his own Romance. All of the vocalists, with the exception of Mr. Froehlig, were accompanied by Mr. La Forge. G. N.

MELANIE GUTTMAN-RICE, resumed her vocal instruction activities at her New York studio on September 11.

In the Studios

Esperanza Garrigue

Following a long vacation at Cape Cod and Pleasant Beach, N. J., Mme. Esperanza Garrigue has resumed her teaching at her Metropolitan Opera House studios. With classes already well-booked, no new students will be enrolled after October 1. Auditions are being held this month by appointment with Mme. Garrigue, who has several assistant teachers, trained by her. Among artist-pupils already enrolled are students from all sections of the United States, Canada, Czechoslovakia, Havana, Peru and Chile among other countries.

Ernesto Berúmen

Ernest Berúmen, pianist and teacher, left New York for a short vacation in Canada after completing one of his most successful summer activities in years. Mr. Berúmen presented a number of artist pupils at summer musicales at the La Forge-Berúmen Studios during June, July and August. Among these were: Alice Huebner, Evelyn White, Mary Frances Wood (Mrs. Berúmen), Charlotte Harris, Frances Stowe, Bessie Simpson, Clark Kinzinger, William Schoonmaker, Constantine Callinicos and Dr. Oswaldo Anido.

Mr. Berúmen resumed his teaching on September 12.

Grace LaMar in Radio Recital

Tau Alpha Chapter of Mu Phi Epsilon presented Grace LaMar, contralto, in the Personalities Series on September 10 over WNYC. Miss LaMar sings at the World's Fair on September 22 under the auspices of the B. F. Goodrich Company.

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Los Angeles Seasonal Plans Secure

(Continued from page 4)

According to Mr. Behymer, the war has not affected ticket sales adversely, but has proven a stimulus. He says that advance ticket sales have been much better than last year, particularly with the visiting San Francisco Opera, where the advance sale is four times that of last season at this time. No objections have been received as to the German operas, Die Walküre and Tristan und Isolde.

Harvey S. Mudd, president of the Southern California Symphony Association, has canceled his proposed trip to Europe, and is now in New York.

Rasch Dancers in Bowl Series

Light dances and music comprised the Hollywood Bowl program on August 22, with the Albertina Rasch Ballet featured in several charming selections and the orchestra under the efficient baton of Henry Svedrofsky. Most effective was the Dance of the Russian Sailors, from Gliere's Red Poppy ballet, with a full line of dancers stretched across the wide Bowl stage.

Dimitri Tiomkin's Fiesta proved highly colorful and diverting as the orchestral novelty, its adroit instrumentation attaining some intriguing effects. Svedrofsky gave full romantic flavor and graceful enunciation to the Goldmark First (Rustic Wedding) Symphony, and frolicsome lilt to Mozart's Marriage of Figaro Overture.

Lehmann Sings Under Klemperer

Lotte Lehmann's lovely vocal interpretations and the return to the podium of the permanent conductor, Otto Klemperer were highlights of the August 24 Bowl concert. Mme. Lehmann scored in familiar Wagner arias from Tannhäuser and Lohengrin, and gave musicianly renditions of four Strauss songs. Klemperer was warmly welcomed by the orchestra, which gave sensitive support to his reading of the Lohengrin Prelude. The Haydnesque simplicity of the Beethoven First Symphony was contrasted with the opulent orchestral colors of Stravinsky's Petrouchka suite.

Photo by Cummins

WEST VIRGINIA MOUNTAINS HEAR CAVALLERIA RUSTICANA.

As part of the traditional Robert E. Lee Week at White Sulphur Springs, opera was recently presented at Greenbrier before a capacity audience. Left to right, front row: Jeanne Laval, (also Lola) Lucia; Mary Craig, soprano, as Santuzza. Rolf Gerard and Robert Nicholson, rear row, left to right, sang Turiddu and Alfio respectively. Miss Craig organized the cast and rehearsed it. Lon Chassy, music director of the Greenbrier, took charge of general rehearsals and conducted and Gibson Morrissey, composer and conductor, trained the twenty-voice chorus.

Gruenberg Novelty Pleases

Louis Gruenberg's Serenade to a Beauteous Lady won an ovation for its own sake and another for its composer, who was called upon to take a well deserved bow at the Bowl concert of August 25, with the orchestra directed by Otto Klemperer. The music was highly original and characterful, melodic without any banality and treated with exceeding deftness both harmonically and instrumentally.

Prince Igor Brilliantly Staged

The barbaric splendor of ancient Russia passed in sumptuous array before the eyes and ears of a throng which crowded the Bowl nearly to capacity to witness the first performance here of Borodin's opera, Prince Igor, on August 29.

Vladimir Bakaleinkoff conducted with authority and ample control of his many far-flung factors. He established tension immediately in the vigorous overture, and kept the opera moving with surety. The loveliness of Borodin's music, with its subtle Oriental colorings, held attention at all times. The chorus sang splendidly, with admirable balance and shading, reflecting particular credit upon its able mentors, Hugo Strelitzer and assistant Leo Mueller, and won resounding applause for the finely drawn a cappella number in the last act.

The dynamic Polovetzian dances were delightfully staged by Adolph Bolm.

Alexis Tcherkassy sang the title role with fine voice and ample pathos, scoring the vocal hit of the evening with his touching aria in the Polovetzian camp. He carried himself with aptly regal poise and a stage personality which centered attention. The conquering Khan Konchak was admirably portrayed by Yasha Davidoff, who sang with virile, resonant tones. Max Panteleieff provided an excellent Prince Galitsky and won approval for his sturdy drinking song. The fact that Anna Leskaya as Yaroslavna was obviously experienced in her role did not make amends for wobbly and off pitch low tones and some strident high ones. Maria Marova sang Konchakovna with appealing tone and stage presence. Ivan Velikanoff sang with feeling as Igor's son, Vladimir. The comedy roles of Skoula and Eroska were made funny by Vladimir Dubinsky and Gabriel Leonoff even though their lines were incomprehensible, which was no small feat. Molio Sheron was highly competent in the role of a courtier. The lighting by Otto K. Olesen was particularly praiseworthy and greatly enhanced the stage effects, and the amplification was skillfully blended by Sterling Stevens.

Heifetz's Appearance Highlight

Jascha Heifetz thrilled a large audience in the Bowl on August 31, playing the Sibelius Violin Concerto with the orchestra under the direction of Otto Klemperer and a group of pieces to the well balanced piano accompaniments of Emanuel Bay.

The final concert of the Bowl season was given September 1, with Otto Klemperer conducting Beethoven's Coriolanus Overture, Schubert's Eighth (Unfinished) Symphony. Strauss' Eulenspiegel and Brahms' G minor Quartet (op. 25) in the admirable orchestral dress provided by Schönberg.

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